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# MUSICAL COURIER

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NEW YORK, SATURDAY, MAY 16, 1931

WHOLE NO. 2666



*Nickolas Boris photo*

## FRITZ REINER

Who is now conducting concerts at the San Carlo in Naples and also at La Scala in Milan.  
On his return he will conduct at the New York Stadium for two weeks  
beginning July 28, and at Robin Hood Dell in Philadelphia.



MEMBERSHIP OF THE CIVIC MUSIC ASSOCIATION OF PAWTUCKET, R. I., WAITING FOR THE BOSTON SYMPHONY ORCHESTRA TO BEGIN ITS CONCERT ON THEIR COURSE.

William Meiklejohn is president of the Pawtucket organization, which is one of the two hundred affiliated Civic Music Associations created by the Civic Concert Service, of which Dema E. Harshbarger is originator and president.



KATHRYN MEISLE, contralto, photographed in Havana, where she appeared in recital with the Pro Arte Society in March.



LILLIAN CROXTON, coloratura soprano, who has had a very active season. Some of her recent engagements included: January 3, West Point; 10, Providence, R. I.; January 28, February 20 and 23, March 9, 18 and 27, April 26, New York City, and on April 28 again in New York, as soloist at the sixth regular monthly meeting of the Fraternal Association of Musicians, at the Ethical Culture Society, when, as usual, she was enthusiastically received and many encores demanded.



YASCHA FISHBERG, whose reputation as a violinist of high standing has long been recognized. This past season he has been soloist on many occasions, and his beautiful playing has brought him many return engagements.



CARLO ZECCHI (Center), Italian pianist, who sailed for Europe, April 10, on the *Paris*, after concluding his first American tour. Mr. Zecchi travels by air whenever possible, and is here shown in Omaha, with the Bechstein technician, Richard Peters, and the pilot of the plane. During his three months in this country, Mr. Zecchi played thirty-two concerts, including appearances with the New York Philharmonic-Symphony, St. Louis, Cincinnati and Philadelphia orchestras. This artist will return to America, January 10, 1932, for a second tour and will remain here until the end of next season, fulfilling engagements from coast to coast.



ATTILIO BAGGIOLI, who is a favorite tenor at the Mussolini Opera House, the "Costanzi" in Rome. Mr. Baggioli is making his first concert tour of America under the auspices of Civic Music Associations.



JOSEPH SZIGETI, violinist, who concluded his European schedule in Frankfort on April 20 and began his Oriental tour in China on May 10. Mr. Szigeti, since the latter part of January, has appeared in recital and with orchestra in London, Manchester and Dublin, made a series of new recordings for Columbia, made three appearances with orchestra in Berlin and given concerts throughout Germany and in Copenhagen, Florence, Milan, Rome, Zurich, Budapest, Vienna, Warsaw, Antwerp, Cologne and Frankfort. Mr. Szigeti returns to America next October.

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CINCINNATI, OHIO.—Before these lines see cold print the twenty-ninth Cincinnati May Music Festival will have come to a close, and of these festivities our memory will retain remembrances of programs generally well

have often admired, was not found at his best. However, in his case, musicianship and artistry made up for the lack of resonance in some of his tones, yet in justice to this sterling singer we must add that it was most apparent that he was suffering from a severe cold.

The chorus sang superbly at times, but here and there as though it had been over-trained. Like their conductor, the choristers were found at best in dramatic passages.

Eugene Goossens belongs to that category of graceful and elegant conductors who are at their very best in dramatic moments, and this was made apparent in his reading of the Brahms composition. A poet of the baton, Goossens is far more a Victor Hugo than an Alfred de Musset in his interpretations. Any one who knows French literature will understand our parallel. Goossens directs with the exuberance and enthusiasm of youth, albeit with the *savoir faire* and musical knowledge of a veteran. Here is a conductor who gets big effects, who knows how to build climaxes and this makes for popularity. Goossens has already won popularity here and we are willing to risk our reputation as a musical prophet to state that within a week it will be announced that the new musical director of the festival has been secured by its board of directors for the thirtieth May Music Festival, which is to take place in 1933. Goossens was the giant of the night and justly lionized. After a thirty-minute intermission the audience came back to its seats, refreshed, and seemed to enjoy itself more when listening to the saccharine music of Mendelssohn's Hymn of Praise than to Brahms' beautiful score. In the Hymn of Praise the orchestra played con amore and once again we found in it the many qualities which have placed it so high among the leading symphonic organizations of the world. In the Hymn we made the acquaintance of a new singer—Walter Widdop, an English tenor, who lived up to his big European reputation. Here is another singer who will swell the ranks of artists whose first American triumph was scored at the Cincinnati Festival. Mr. Widdop seems to be the Ben Davies of the day. The voice is beautiful, used with marked ability, good diction, absolute assurance and gives authority to his delivery; and to state that among the soloists he was the only bright spot, reflects not only our own verdict but possibly, too, the opinion of the majority of the listeners.

Though Mme. Fleischer sang the music of Mendelssohn far better than she had voiced the soprano part in Brahms' Requiem, she could not redeem herself, even though here and there we heard gorgeous tones, especially in the upper part of her range, which is extraordinary. Indisposition will mar the

performed, brilliant audiences and a conductor who, though young in years, has reached a prominent place among the distinguished conductors of the day.

### FIRST CONCERT, MAY 5

A very large audience was assembled at Music Hall for the opening concert, and as Musical Director Eugene Goossens made his way to the conductor's desk the public rose to their feet as one, to pay homage to the new conductor of the Cincinnati Symphony Orchestra. Visibly moved, pale as the proverbial ghost, Goossens bowed to the public, to the choristers, and to his men; then for a few seconds we felt an oppressive silence, until once again Goossens raised his hand asking the orchestra and chorus to stand up, and with the audience standing, America was sung in a thrilling manner.

Brahms' German Requiem, which made up the first part of the program, was sung in memory of the late Frank Van der Stucken, for many years conductor of the festival. To Goossens and the choristers are addressed words of praise for their very efficient work. Editha Fleischer, soprano of the Metropolitan, was probably indisposed and due to this she often sang flat and on more than one occasion, sharp. Then, too, she missed the note of pathos and tenderness, and all in all she made a sad impression on at least one auditor. Fraser Gange, baritone, whom we

work of the best artist, but a truthful reporter cannot apologize for reporting facts as they are and not as he wishes them to be.

Eleanor Reynolds, contralto, had so little to do in The Hymn that we reserve our opinion as to her work for the next concert. The choristers covered themselves with glory in the Hymn. The Mendelssohn music seemed more to their liking, or perhaps to their musical ability. Be it for this or for that reason, they sang with greater freedom and beauty of tone than was apparent in the first part of the program.

### SECOND CONCERT, MAY 6

On Wednesday Bach's *Phoebus and Pan* and Mahler's eighth symphony were admirably presented before an audience which practically filled Music Hall.

Fourteen years ago—or to be more exact, on April 24, 1917—we heard Mahler's Symphony No. 8 in Chicago under the direction of Dr. Stock, and at that time, even though the stupendous work had previously been reviewed in the *MUSICAL COURIER* we analyzed it fully and if memory serves us right we were most enthusiastic about it. We reiterate what was then said after listening to this colossal composition.

Having devoted no space to the work itself in our review, we can particularize on the merits of the performance—there were many. The virtuosity of the choristers and of the orchestra was matched by the soloists, and as to conductor Goossens, he covered himself with glory and directed his huge forces as though inspired. The great ovation tendered him was the just tribute of an enthusiastic and critical audience for a master

(Continued on page 22)



EUGENE GOOSSENS

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Brahms' German Requiem, which made up the first part of the program, was sung in memory of the late Frank Van der Stucken, for many years conductor of the festival. To Goossens and the choristers are addressed words of praise for their very efficient work. Editha Fleischer, soprano of the Metropolitan, was probably indisposed and due to this she often sang flat and on more than one occasion, sharp. Then, too, she missed the note of pathos and tenderness, and all in all she made a sad impression on at least one auditor. Fraser Gange, baritone, whom we

work of the best artist, but a truthful reporter cannot apologize for reporting facts as they are and not as he wishes them to be.

Eleanor Reynolds, contralto, had so little to do in The Hymn that we reserve our opinion as to her work for the next concert. The choristers covered themselves with glory in the Hymn. The Mendelssohn music seemed more to their liking, or perhaps to their musical ability. Be it for this or for that reason, they sang with greater freedom and beauty of tone than was apparent in the first part of the program.

## Hollywood Plans Announced

The conductors this season at the Hollywood Bowl will be Sir Hamilton Harty, Pierre Monteux, Walter Damrosch, Artur Rodzinski, Alfred Hertz, and a sixth to be announced. Soloists during the season will include Richard Crooks, Kathryn Meisle, Queenie Mario and Albert Spalding. There will be ballet presentations by Adolph Bolm and Ernest Belcher.

## Eugene Ysaye Dead

Eugene Ysaye, grand master of the violin, died in Brussels early in the morning of May 12. The great violinist suffered a leg amputation in 1929, as a result of a diabetic condition, and never fully recovered from it.

Ysaye was born at Liege, Belgium, in 1858, the son of Nicolas Ysaye, an excellent violinist, who was his first teacher. He made his first public appearance at the age of seven. Later he studied at the Liege Conservatory, violin under Massart and theory with Dupuis. At fifteen he became a pupil of the great Wieniawski. After three years with the Polish master Ysaye became a pupil of Vieuxtemps.

Unlike other great virtuosos of his time (Continued on page 16)

## Harrisburg, Pa., Presents Another Mozart Festival

**One More Artistic Triumph for Ward-Stephens and His Chorus—Curtis Institute Orchestra Assists—Notable Soloists Share General Success—Large Audiences Attend**

HARRISBURG, PA.—This year marks the fourth season of the Mozart Festival of Harrisburg, Pa., Ward-Stephens, director, and, judging by the size of the audiences and the enthusiasm with which each performance was received, it is safe to say that the festival has come to stay, become a regular event and will soon be recognized as one of the outstanding music festivals of the country. It is the ambition of Ward-Stephens to accomplish in Harrisburg with an annual performance of the Mozart C Minor Mass what has been accomplished in Bethlehem, Pa., with the Bach B Minor Mass. People from distant points travel to Bethlehem once a year to hear the Bach masterpiece, and now, after only three years of presentation, music lovers from far-away cities are coming to Harrisburg to hear the great Mozart work given in its entirety. Harrisburg is probably the only place in the world where one can hear this mass in one performance.

Harrisburg owes a great debt to Ward-Stephens. He it was who first had the vision of such a festival as this, and its success is largely owing to his marked ability, broad musical attainments and dynamic force.

There were four concerts this year, the dates being May 7, 8 and 9. The festival soloists were: Natalie Bodanskaya, Lilian Gustafson and Mae Shoop Cox, sopranos; Paceli Diamond, mezzo-soprano; Nevada Van der Veer, Rose Bampton and Belle Middaugh, contraltos; Albert Mahler and Henry Clancy, tenors; Nelson Eddy and Benjamin DeLoache, baritones; Helen Bahn and Theodore Paxson, accompanists. Orchestral background and numbers were furnished by the Curtis Institute Orchestra.

**MOZART MASS OPENING EVENT**  
According to custom, Ward-Stephens opened the festival with the performance of the C Minor Mass. The difficulties of this work for both chorus and soloists are well known. The music abounds in difficult florid passages, counterpoint and fugues that would take the heart out of most singers, but which held no terrors for Ward-Stephens and his forces. The solo-

ists were Natalie Bodanskaya, Paceli Diamond, Albert Mahler and Benjamin DeLoache. Each of these artists sang in true Mozart style and were received with enthusiasm by the audience. The soprano solo, *Et Incarnatus*, with flute and oboe obbligati, is probably one of the loveliest things ever written for the human voice, and Miss Bodanskaya was heartily applauded. Another dramatic number was the *Laudamus Te*, sung by Miss Diamond with fine effect.

The four solo voices blended beautifully in the quartet, *Benedictus*, a noble bit of composition. As for the chorus, Ward-Stephens' masterly direction met with instant and complete response. There was absolute sureness of attack, unfaltering obedience to the conductor's slightest sign. Dynamic smoothness and noble volume of tone marked the performance throughout. In the comparatively short time in which Ward-Stephens has trained this organization (Continued on page 28)



WARD-STEPHENS

## Josten Gives Rodelinda at Smith College

Werner Josten, lover of the classics, once more covered himself with glory when he gave, at Smith College, on May 9, the first performance in America of Handel's opera, *Rodelinda*. The cast was as follows: Rodelinda, Mabel Garrison; Bertaric, Donald Beltz; Grimwald, Kurtis Brownell; Hadwig, Janice Kraushaar; Garibald, Howard Larany; Hunolf, Karl Theman; Flavius, Sally Lou Madeira; conductor, Werner Josten; stage director and designer of stage settings, Margaret Linley; director and designer of ballet, Edith Burnett; solo dancer, Ann Parker.

This was the fifth early stage work produced by Werner Josten at Smith College, all of them new to America, and most of

them new to modern times. They were given in the old days, two hundred years ago, and some of them have been revived. But the novelty of them is as undoubted as their musical and dramatic worth—however "old-fashioned" they may sound. Certainly, for a college to have a musical director like Werner Josten is a matter of import and congratulation.

For Josten is not only a very real musician—and himself a composer—but he has a genuine love for the classics, and fully appreciates their value to education in music and culture, especially in these modern times.

As to the performance of *Rodelinda*, its ancient dignity was splendidly brought for (Continued on page 18)

# MEMORIZING MUSIC

By Paul Howard

[The author, an eminent Australian pianist, has over twenty separate full-size programs at a week's call, including many of the most important compositions, past and present, such as the bigger works of Bach and the Sonata and twenty-four Walzmasken of Godowsky.—The Editor].

So many say they cannot memorize. They want to know how. They are amazed at the friend who sits down and sails through a Sonata from Olympia an hour long and caps it with a lot of other works and then plays a suite a couple of hours long and still seems fresh.

Amazed on two scores:—

1. What they call marvellous memory.
2. Phenomenal strength.

Neither really exist.

Memory is natural and is man's smallest gift—dogs have it largely—while the appearance of strength is more a matter of knowing how to deposit weight without exerting strength. There is more skill than force, though of course, there is much more to say about that later.

One must possess the technic to play the thing sought to be memorized, and the teacher who will teach you "pieces" and no "scales" is, to put it mildly, leading you up the garden.

This "technic" is such a pregnant term that one must say something of it first to clear the ground.

Technic really means the whole gamut of playing from nothing to the nth degree in all directions.

So the technic a great artist (who must be a great personality to have become a great artist) applies in playing what appears the simplest of simple pieces is vastly greater than that employed by another person who can quite easily find all those notes and play them to time, rhythm and in all respects perfectly so that the examiners must award top marks.

It includes the capacity for thought, visualization, imagination, the power to feel ecstasy, playfulness, caprice or stark terror.

How can one express what one cannot comprehend?

When he can comprehend, it is going to be hard enough, but possible. Music is the mirror of the mind, with the composer as artists' mentor.

And all the joys, sorrows, whimsicalities, and every shade of feeling find their expressions in music, and too often the pupil with personality looks at the open door of music, the flood gate for his power, but sees only a wall—does not realize that it is a thoroughfare and that unless used as such it is not worth using at all.

The artist plays the trifles the pupil plays so well, but oh, the difference!—the little diamonds in it which sparkle, the little undertone pointed, the one note in the chord that speaks a shade louder than the other (although all are sounded at once) the little staccatos—the difference there is in staccatos—the expression of the sense of domination and power, of dignity or mock dignity, the little innuendos, that can be thrown in allied to nuance, and the legitimate little rubato,—the whole galaxy of a life learning brought to bear on a trifles.

So that technic is indeed a comprehensive term.

But the technic that the learner of a piece must possess to memorize it successfully is the ability to play its notes, or at any rate most of its bars fairly well, at least after a few efforts.

The works you try to memorize may with advantage be very difficult for you, but not impregnable.

After you have made the whole work part of yourself you can for evermore practice it and polish and polish, and find more depths, having taken thought unto yourself, and thereby added a cubit to your musical stature.

Until you conquer and make part of yourself that wonderful work at which you are looking, you will never know the real joys of conquest, the dominant feeling of power, that you have untold reserves behind you, that you are a receptacle of the genius of the ages.

You owe it to the great dead and equally great living to do homage to their master works, to penetrate and delve into their intricacies and possibilities. Unless you do, their life blood is in vain and lies dead,—these wonder workers are not the canvases of paintings.

The performance you give from copy, and which you cannot repeat and think in full detail without the written note, is not worth while, or may be the work is not worth while.

Take a worthwhile work (but oh, let it be one that the millions have not played ad nauseum) and, having fallen in love with it and feeling that you can always respect it and live with it happily through the years to come, consecrate it as your own.

In the course of your music schooling you may often have to learn works for examination that are distasteful for various reasons, and while you will dissect them to obtain marks, these you can forget forever as soon as they have served their purpose.

There are exceptions, however, and you will sometimes find a work that you can go into properly after exam and take to yourself.

The work you have chosen, play through carefully and slowly and analytically from beginning to end several times. This may take several weeks, or be at one sitting, according to its size and texture.

Now, by analytically, I mean also slowly, not seeking to keep to the tempo nor to rhythm, if it be difficult.

Take it slowly enough to drink in to your hearing the effect of every part against its concurrent parts, every dissonance, every allusion, make it an absolute microscopic tearing to bits of every little detail, at first and subsequent readings. Let the ear realize every note, every combination. Above all, avoid pace or the slightest semblance of performance.

The taking up of work and straining to play it at a pace and tempo for a performance at first sight, is, if the work is worth while, a desecration, and a ruination to memorizing.

By the analysis recommended familiarity will be obtained with the texture of the whole work, a knowledge more than skin deep of all its parts, its general outline and atmosphere as a whole.

Then start to work seriously to learn page by page or rather bar by bar. Take the first sentence and play it over and over, with eyes glued to copy.

Presently or at some time,—ah! time is the thing so few are prepared to give; make no mistake, you will have to give time with a lavish hand, as though you were the lord of all time—you will find that your eyes can stray from copy and be looking at your hands, and then you will be upset and cannot continue because the movements of your hands are strange—you have not seen their antics in that shape before.

So pick up the thread from copy again and look again at the hands.

Do not linger too long on the one sentence. Improve your familiarity with it so that you are able to play it with some continuity and do not have to look at copy all the time, but only glance up now and again, meantime looking at your hands.

Take the next sentence or line or subject and treat it similarly. That will mean a page or so. Then take that page from top to bottom, and perhaps a little of the next to complete a suitable utterance, and go over it dozens of times, ever trying to piece it together without looking at the copy. When you can do the page once without having had to look at the book—it is a good trick to put the open page on the floor where you will just have to look over your shoulder at it to pick up a note—take another page or two and treat it in the same manner.

Then take the three or four pages you have so far conquered and play through and through from copy, then try to piece together without copy, and when you can do it, treat more pages in the same manner.

You may, if it be a sonata, find the exposition covers about four to a dozen pages, and when you are able to play that much with some haltings and references stick to it till you can do it pretty deliberately without copy.

Let that part go except for giving it the once over each day and treat further parts similarly.

You may have to let the first conquered territory alone for a while if you encounter very high mountains further on, but when you have dealt with them, come back and re-study the first parts again: spare no pains, grudge no effort, for you may, though let us hope not, find a wrong note has been learned here or there.

When you have once been able to play a movement or work fairly note-perfect without copy, you may then go over it hundreds of times if necessary with copy, occasionally playing it without copy to retain the balance of memory.

Now, the reason that work will take root in you is, that in the performance of the processes outlined above, your eyes will have been photographing the printed notes and making a lasting impression.

You will be able, if you have made yourself receptive and have worked with nothing else in mind—oh, she is an exacting mistress, this music—to visualize the printed notes as you play, and when the fingers fail, seem to read the print in your mind.

The mind is very complex and wonderful and will do such a lot for you if you will let it. You really do not know what an asset you have there.

## MUSICAL COURIER

While the eye has been transferring that printed page to your mind, your ears have also been delivering the sounds to your brain—I am meaning the same thing by brain and mind—I am no surgeon—and when the fingers falter and the printed note refuses to visualize, the musical thought will help you out as it will be singing to you.

I said the fingers falter. All the time you have been playing from copy your fingers have been forming habits—don't let them learn a wrong note, a wrong habit is a thing to be dreaded, it is seven devils in one, and will take a lot more killing than breeding—and the fingers will from habit run along almost of their own volition, as though they know all about it without your help.

So that when the eye jibes and won't give you the printed note and your mind won't sing the tune, often the fingers will do it themselves as though they had their own separate and independent intelligence.

Amazing but true!

Further, when playing without copy and looking at the hands and the hands falter and the eye fails you with the note, and you cannot remember the tune, you can often save the situation by remembering what your hands should look like in the next position you cannot find—wriggle them to that position and tide over.

Sometimes, when an elusive spot won't stick and you can never bridge that beat, you can make some quite arbitrary mechanical observation, such as "the right hand puts its thumb on the minor third above the note the left hand has just played," or "the dominant of the last chord is the leading note to the transition I always lose," or that "middle D (or some such pointer) leads the way."

But if you say, "I have done all these things

and still cannot memorize," I say you have not done them long enough, or intensely enough, or you are unconsciously missing the spirit of one or more of the operations. If you work on the plan explained, you must succeed. You may have to be stubborn, to play the waiting game, guerrilla warfare, and whatnot, but you will win because you have no invincible enemy, but are yourself invincible.

There are certainly some real snags to conquer in some works. I remember a line of about four bars in a modern work which absolutely defied me for weeks. I locked the door; I sat down and worked with a cold fury; I repeated and repeated by the hour after hour; it would not stick; I got up and stormed about the room in a frenzy of rage and scalding eyes and began all over again and made the most abject and groveling concessions to ways and means and sordid tricks to get that passage, and got it, sweating and pale, but got it, and it took many hours straight off after a couple of weeks' innocent treatment in the ordinary way before I finally laid the demon that lurked mocking there.

I do not mind confessing that Godowsky wrote the line.

Once you have a work large or small well in hand you can practice again from copy for further memorizing pedal indications, and expression and phrase marks, and also practice much to see what you can put into the performance.

Add it to your list for your friends next Sunday afternoon, what? Oh, if they come and enjoy nice scones and tea with a stick in it they must put up with it. Lend them the copy to check you up. Play it at them. You will find perhaps you cannot do it at all, (Continued on page 34)

# MUSIC AND PROSPERITY

By Julian Seaman

THESE gentlemen who pore over tickers in the canyons of lower Manhattan are wont to tell us gravely that steel is the nation's barometer and the stock market a true mirror of human endeavor. Some of these gentlemen go to the Opera, too, and sometimes stray into the unbusinesslike precincts of a concert hall. Therefore, I think they should know that music is quite as efficacious as steel in testing the national pulse.

We have all stumbled through trying times. Enterprise has frozen, business grown apathetic and everyone has learned to fend for himself in an unsympathetic world. I have heard groans and mournings in the ken of melody. "The worst season in years!" "Awfully dull." "Why doesn't somebody do something?" Those are a few of the plaints. Turning about to glance at coolish facts, such wailings seem to me rather silly.

Granting the paralysis of depression, I have been surprised at the activity of the past year in opera and concert. And I have been well-nigh astonished at the growing interest in things musical from a class of the public which has rarely strayed from Broadway in other times. You may say that I astonish easily. Perhaps, but I shall preserve that fresh credulity lest some day I become convinced that Easter bunnies do not derive from hard boiled eggs.

There is an idea all too rampant, I think, in the homes of most of us that music is a luxury and therefore must flee away at the first sniff of the wolf. You know the picture. Jimmy takes music lessons, a procedure which earns a tolerant contempt from father. But a barren year or two nibbles at the family bank roll and Jimmy's music withers. No matter whether Jimmy happens to have a fondness for it, or a temperament peculiarly responsive to its fancies. Such whims are deemed unpractical by the average papa. Sometimes, of course, they are unpractical, for many a Jimmy would better drive a truck than lend himself to the refinements of music.

But the time-honored picture is seldom true nowadays. We find instead, particularly in the last year, papa himself listening again and again, with an increasing degree of enjoyment, to somebody's toothpaste or furniture polish orchestra turning out by radio a creditable band of musical moments. We may call it commercialism and walk on the other side, but I think there is a tremendous value in such commercialism, for already it has begun a work of subtle and persistent conversion, so that the laity harboring a latent regard for music have begun to realize that great music is nothing to be afraid of; on the contrary, that it opens a new vista of cultural diversion.

Hence we have had an impetus toward music and the appreciation of music as an expression of art. A great wave of musical appreciation has begun, a wave which the intervening depression in business and enterprise has not entirely discouraged. And the depression itself seems to have turned people toward music in a quest for abstract illusion. Music, when it ceases to be an art,

becomes a language, and it may say marvelous things to a spirit sorely tried.

The truth of these assertions has been evident in the season just past. Audiences at concerts of well-known artists and attractions have been large, far larger and more attentive than the shrivelled times would seem to warrant. Opera, that vague and fusive art, still endures, despite the dismal warnings of some retired sopranos, and will continue to do so. Ask the Metropolitan, a business institution when all is said and done and concerned with art only casually, whether the public has been apathetic. And this public, supposed to have had enough of music and the theater and to be hoarding its funds in hard times against a tough summer to come, packed the doors for Lily Pons, Lucrezia Bori, Rosa Ponselle, Beniamino Gigli, Giovanni Martinelli, Michael Bohnen, Lauritz Melchior, Friedrich Schorr, Gertrude Kappel, Elisabeth Ohms, Elisabeth Rethberg, Maria Mueller and a dozen other purely operatic lights.

And if you are still in the asking mood, I refer you to the jammed houses which applauded the concert ventures of Myra Hess, Katherine Bacon, Sigrid Onegin, the English Singers, Ignace Paderewski, Sergei Rachmaninoff, Ossip Gabrilowitsch, Mischa Levitzki, Paul Kochanski, Yehudi Menuhin, Erika Morini, Georges Barrere, Maria Kurensko, Severin Eisenberger and more.

Teachers are apt to be pessimistic. Considering the nervous strain of their calling, I can understand it. And the current fashion of schools has undoubtedly affected the volume of their turnover. What if these schools are a prevalent example of mass methods as described in "Arrowsmith"? They function steadily and the output continues enormous. And the individual teachers themselves will confess to you that pupils still take singing, piano and violin lessons. The appetite for such instruction is voracious, hard times or no.

We are fond of explaining this musical craze by referring to "the influence of the radio and the phonograph." The influence of the radio has been remarkable and lasting, that of the phonograph apparently is waning. The cost and effort of accurately and artistically recording great music often is hardly worth the effort. The price of the finished product must be rather high. But if the prospective purchaser first hears this music by radio, without the trouble and expense of stirring out of his own home to a concert hall, he is very apt to want to buy it already preserved in concrete form. He cannot read a score as he can listen to the notes. Hence he buys records and will continue to do so.

The original process of first the radio and then the phonograph thus is reversed. My one quarrel with this condition concerns the technic and quality of radio presentation. but more of this later. Just now there in music in the air. As the stock market rises (soon, as the prediction goes) it were best for teachers, impresarios and managers to sweep out their studios, put their telephones in order and get ready for business.

# Opera in Soviet Russia a People's Art

Albert Coates Gives Amazing Account of His Experiences

An Interview by César Saerchinger

**R**USSIA is the musical country of the future, thinks Albert Coates, who has recently returned from a two months' stay in Moscow and Leningrad, and who is about to return there for another month. Coates was, as is well known, the chief conductor of the Imperial Opera at Leningrad up to the time of the Bolshevik revolution, as the result of which he and his wife had to flee from Russia, under conditions not calculated to make them friendly to the New Russia.

Since those days of dreadful memory Coates, who thought he had turned his back on Russia for ever, had been there for one or two short trips to conduct a few concerts as a guest, as a number of other famous European conductors have done.

His views on Russia were those of the casual traveler who sees only the surface of things, and the surface was pretty bad. This year, after repeated and urgent calls from Moscow musicians, some of whom were his pupils in the old pre-war days, Coates went to Moscow to conduct opera, again as a guest. The result of his activities—some twenty-odd performances covering the better part of the Russian repertoire—is that next year Coates is going to conduct the Bolshoi Theatre (Grand Opera) of Moscow for six months.

"The enthusiasm for music, for opera—the desire to do big things and do them well—is simply tremendous," said Coates. "It was irresistible; they simply made me consent to return. 'Next time you come,' they said, 'you won't need a cab to take you to the hotel; we'll carry you home shoulder-high!'"

"But what about the suffering?" I asked. "What about the grinding-down of the people for the sake of the five Year Plan? How can they concentrate on such things as opera?"

"Don't ask me," said Coates, "all I know is that the Opera House—huge place that it is—was filled at every performance, and chiefly filled with workingmen. The opera house is a People's Theater, and the people patronize it. Do they pay? Of course they pay, but not individually. Whole blocks of tickets are sold to factories and industries. Today it will be the iron workers, tomorrow the machinists, the next day some other kind of artisans. The Trade Unions and the factory councils have the matter in hand. Before the war these people may never have heard an opera; today they love it, and appreciate it intelligently.

"You are indeed lucky," said one of the directors of the Opera to me one day when the applause was particularly enthusiastic. "They like you and they are the metal workers. The metal workers are a very critical lot; you should see what they do to some of our artists if they don't deliver the goods."

"How did they acquire their knowledge? Well, Russia is a fantastic country, that's all; the love of music is in the people's bones, and opera just simply appeals to them. The themes of Russian opera, moreover, are taken from Russian legend and history, and they know the stories by heart. I conducted Boris, of course, and Khovantschina—they are the great national favorites. And then The Fair at Sorochinsk, and Rimsky's Sniegurovitchka, Kitesh, Sadko and the Rest. But even Prokofieff's Love of the Three Oranges they liked.

"But what struck me even more than the enthusiasm of the masses was the enthusiasm of the people who are running the show. They are young men—and women—full of ideas and ideals, capable and keen to learn. In some cases, in fact, we can learn things from them. Take production. Their stage management is wonderful. Stanislawsky and Meyerhold haven't worked in vain. Nothing in Western Europe can compare with the splendor, the expressive vigor of their mise-en-scene. The crowds, instead of being just a bunch of singers trying to register excitement, with their eyes on the conductor, are real mimes, schooled in the marvellous school of the Russian ballet.

Masses of these crowd actors fill the stage, mixed up with the chorus, so you can't tell them apart; and they make the mob scenes vivid, exciting, fascinating to watch. Russian opera gives a real 'character' to the chorus; in Boris, for instance, the People are the real hero of the piece. It is natural that in liberated Russia, where the people

European sense, they are artists, enthusiasts who won't stop short of perfection, unless they have to.

"When they strike something that they aren't familiar with—English music for instance—they get their teeth into it. In one of my concerts (the Opera orchestra gives concerts, too) I played Holst's Planets and some other unfamiliar things. I wanted five rehearsals. At the end of the fifth rehearsal I realized that the idiom was still strange to the men. I said—half in fun—that I wanted five more rehearsals. And what do you think happened? One of the young directors went to the telephone; in a minute or two he came back. 'All right,' he said, 'five more rehearsals.' And we had them. The boys were delighted and they played like gods."

The orchestra, Coates explained, is really three orchestras in one. It consists of 285 men and they work in shifts, so that each of two shifts can prepare a different work, while the third is at rest. Thus the opera



ALBERT COATES

as they are called. Yes, Stalin himself is very fond of music and came to many of my performances. He has a private room in the Opera House, to which he can retire at any time to attend to affairs of state. I have been told that he sometimes dictates for hours at a time while opera is in progress, without leaving the house."

"Stalin and the Committee have only recently taken charge of the Opera, but since then everything is changed. Anything that is needed, for artistic results, we can have without stint. I suppose the State provides the funds if there is a deficit."

"The people pay something, of course, and ordinary people outside the factory organizations can buy tickets, too. Only they have to pay quite a different price. That, by the way, applies to everything: food, clothing, rent—everything. An ordinary laborer (unskilled, as we should call him) belongs to Class A; he pays least of all. The skilled mechanic, who gets more money, has to pay more; the foreman and the boss very much more again. The same is true of professional men, and to a greater degree the directors and heads generally. So that in the end—in theory, at least—everybody is supposed to be about in the same boat. Yet, there are some people who look rich, who ride in fine cars, who live in fine houses and who have luxuries of a kind. How it happens, I don't know. All I know is that they tremble for what they have . . .

"But, so far as Moscow is concerned, people as a whole seem to be fairly comfortable. I was warned to expect a population in rags. Well, if I saw three poorly dressed people in Moscow, it's a lot. There is, however, great shortage of space, for Moscow's population has swollen to a city of two millions—nearly three times its pre-war size. Before the war everything was centered in Petrograd; today it's Moscow."

"Moscow is a fascinating place, and I look forward to going back with zest. Pay me? Certainly; real money too—but aside from that, those young people's enthusiasm alone would make it all worth while."

"People don't know what is going on in Russia; finding out is a tremendous experience. Europe and America ought to realize that Russia is artistically on the map."

## Sydney's Musical Season Begins

**S**YDNEY, AUSTRALIA.—Music activities are now under way in Sydney.

The visit of Dame Clara Butt and Mr. Kennerly Rumford will be a very popular one. The Musical Association of N. S. Wales will give a reception in their honor. Three concerts will be given in the five capital cities under the direction of Messrs. S. and N. Tait.

Joseph Hislop returned last month under the management of Messrs. S. and N. Tait, and in conjunction with Isidor Goodman he gave a series of recitals. Isidor Goodman of the Sydney Conservatorium, an English pianist, gave a concert.

This month, Mischa Levitzki will give his first piano recital at the Town Hall.

The Musical Association of N. S. Wales is holding the fourth annual music teachers' conference. This state function will be held from May 25 to May 31. Discussion on music training and literature will be given during the day and the evenings will be devoted to music functions and concerts. On May 28, Mischa Levitzki will be the guest of honor at an "at home."

Since the death of Dame Nellie Melba there has been a very large demand for her songs and records. Gounod's Ave Maria being first favorite.

The Music Circle of the Sydney Lyceum Club will have as a guest of honor Julia Dawn, organist, who is returning to America, having finished her contract in Sydney. A music programme is being arranged by Elizabeth Plummer, president of the circle, and Miss Dawn will speak on the Wurlitzer Organs in America.

E. P.



A NEW SCENE FROM BORIS GODOUNOW that is unknown outside of Russia. It represents the people crying to Boris, "Give us bread!" Scenery and costumes are by the celebrated painter, Fedoroffsky.

patronize the theater en masse, the People on the stage should be invested with a soul.

"The individual in Russia is less important than he was; his will is subservient to the mass—and this makes for good ensemble. There are some fine soloists, but they haven't got that 'star' psychology—their heart and soul are in the work, the theatre as a whole.

"Most wonderful to me, as a conductor, was the orchestra. Those boys are marvelous. In material I should say they are as fine as any orchestra in Europe, and they are bears for work. Why, they'll rehearse and rehearse, for hours, and then they'll ask you to rehearse some more. Far from being mere workmen, union men in the West

house is kept running without a break, thirty days in the month, five days in the week.

"Oh, yes," said Coates, "they have the five-day week. The whole time I was in Russia I didn't know what day of the week it was. All you know is the date. Does it work? Sure, it does. I know nothing about industry and the Five Year Plan, but from the point of view of the theater the idea is great. You see, there is no universal Sunday in the Christian sense, but there is a rotating 'Sunday' (or day of rest), so every day is 'Sunday' to millions of workers, who are free to go to the theater or to concerts and amuse themselves generally. Hence the theatres are always full. At any rate the Opera always is,—eleven months of the year. (Besides the opera, the 'Bolshoi,' there is the second, or experimental, opera, which also plays daily throughout the year.)

"But to return to the orchestra. It is a great, flexible body which can be used in any strength. The normal size is ninety-eight. At a big Wagner concert I conducted I had 142 men, with all the instruments prescribed by the composer. For a Russian concert of 'big' works, I even had 162, with 28 first violins 28 seconds, 24 violas, 22 celli and 14 basses. The results were magnificent, and when I go back the symphony concerts will be a regular feature to which I look forward with particular joy."

I interrupted Coates to ask about the Conductorless Orchestra, the famous Persimfans.

"The Persimfans," he laughed, "is the most 'conducted' orchestra in the world! They rehearse and rehearse and rehearse—under the concertmaster's beat. But having learned their interpretation they carry it out with most perfect precision; and they are the most sensitive instrument imaginable. It is chamber music on the grand scale; they do fine work."

"Who," I asked, "really runs the Opera—and how is it financed?"

"The Opera is under an Intendant, a director-general, who is a woman, Mme. Malinowsky. Under her are two directors, for the stage and the music respectively. But the real 'boss' is a committee, at the head of which is Stalin himself, his four colleagues being all ministers, or Commissars,



ALBERT COATES AND THE ORCHESTRA photographed at the opera house during rehearsal.

## Klemperer Causes Sensation in Berlin Law Courts

**Kroll Opera Conductor Loses in Law Courts—Falstaff and Manon Revived—Giannini's Triumph as Aida—Blech Honored on His Sixtieth Birthday—Early Strauss Operas—Orchestral Novelties—Musicians Form New Society**

**BERLIN.**—Otto Klemperer has lost the first round in his legal battle with the Prussian government. At the end of a sensational session in the Berlin Courts of Justice his interpretation of the contract as head of the ill-fated Kroll Opera was rejected, and his impassioned plea for the cause of this People's Opera failed.

With the closing of the Kroll Opera the State wants to terminate Klemperer's contract, which otherwise would have had several years more to run. His services were, however, to be retained by the Staatsoper, as one of the conductors of that organization. Klemperer invoked the clause of the contract which gives him the function of an artistic director, in order to try to force the preservation of the institution with which his artistic career has become identified.

Acting as his own advocate, Klemperer stood up vehemently for what he considered his rights against his opponents, General Intendant Tietjen and the Prussian Ministers of Education and Finance. Finally the proper interpretation of the terms of Klemperer's contract became a question of dispute, and in this dispute Klemperer's passionate and aggressive temperament proved ineffective against the cool and quiet correctness of his opponents.

Klemperer has now taken his case to the Court of Appeal, and it remains to be seen whether his alternative claim for an independent, leading position at the old State Opera (*Unter den Linden*) will be recognized.

It seems, however, hardly probable that after Klemperer's violent attacks on the leading men of the State Opera a collaboration will be desired by either side, and some other arrangement will have to be made in compensation for his dismissal.

### KLEMPERER CONDUCTS FALSTAFF

Immediately after the decision of the Court of Justice Klemperer conducted Verdi's *Falstaff* for the first time in the Kroll Opera, and his appearance at the desk was the signal for a prolonged, enthusiastic demonstration, proving to the artist, that the Berlin lovers of music sympathized with him in his so far unhappy fight for the doomed theatre. Verdi's masterpiece was rendered by Klemperer with utmost precision, vivacity and brilliancy, though the more lyrical passages left something to be desired. As always with Klemperer, the tendency was obvious to turn comedy into burlesque.

Fritz Krenn gave an excellent personification of Falstaff, being more successful as an actor than as a singer. The young American tenor, Charles Kullman, distinguished himself again as Fenton, singing with a beautiful vocal tone, while an excellent performance was given by Willi Domgraf-Fassbender.

Of the quartet of the *Merry Wives of Windsor*, Irene Eisinger and Marie Schulz Dornburg were most impressive. Albert Peters and Hans Müller as Bardolph and Pistol were a pair of funny rascals. Natascha Satz, a Russian actress, made her Berlin debut as stage manager on this occasion, assisting Klemperer in the mise-en-scene. The costumes and scenery, however, left much to be desired.

### PUCINI'S MANON REVIVED AFTER THIRTY YEARS NEGLECT

In the State Opera Puccini's *Manon Lescaut* was heard for the first time in this house. It seems strange that this fresh and attractive juvenile work of the great Italian master should have remained unknown in Berlin for more than thirty years, but at least in future it will now have good chances of popularity, thanks to the deep impression made by the excellent performance, conducted in masterly style by Leo Blech.

Jarmila Novotna, who is constantly adding to her stature as a singer and a dramatic artist, confirmed her youthful reputation by her remarkable rendering of *Manon*. She had a partner of high rank in Marcel Wittrisch.

### GIANNINI'S AIDA IMPRESSIVE

A performance of *Aida* in the Municipal Opera, magnificently conducted by Leo Blech, deserves especial mention here on account of Dusolina Giannini's guest performance as *Aida*. Her truly wonderful singing, and fine artistry created a rare impression. Rosette Anday was the Amneris.

Berlin music lovers made the sixtieth birthday of Leo Blech an occasion for showing their deep appreciation of his twenty-five years at the Berlin opera, where he holds a position second to none. Three festival performances, conducted by him, were given in his honor. *Carmen*, his favorite opera, he conducted on two successive nights in the

alley. A rather ponderous and dreary concerto for string quartet and orchestra by Conrad Beck, a young Swiss composer, did not find many admirers. The problematic—and for most listeners entirely incomprehensible—sounds of Anton Webern's fantastically intricate symphony op. 21 nearly caused even this definitely modern audience to revolt. Fragments from Matthias Hauer's opera, *Salammbô*, were heard, well sung by Margot Hinzenburg-Lefebre and Wilhelm Guttmann. Their primitive and massive character and rather stiff declamation did not promise very much for the new opera.

A program of new works by American composers is a rare experience in Berlin, and was given under the auspices of the "November Group" of the Society. Henry Cowell's curious pianistic experiments aroused the curiosity of the public. Imre Weisshaus played them with a well developed technic. Weisshaus showed his own modern tendencies in strange studies for piano, recitations for violin solo, and an interesting sonatina for flute, well played by Nicolo Draber. Adolph Weiss, the American Schönberg disciple, presented a duet for flute and viola, while Ruth Crawford's diaphonic suite for viola and violoncello was not without some soft and pleasing episodes.

The other numbers of the program were a sonata by Kennitz, a dance by Daturla (a Spanish musician), and Paul Hoeffer's sonata for violin solo, perhaps the most mature piece of the entire program. Stefan Frenkel and Franz Osborn were the best known of the numerous players participating in the concert.

### MUSICIANS FORM NEW SOCIETY

The disastrous conditions of the present times have so affected all concertizing artists in Germany that many artists of rank have lately banded together to form the League of German Concert Givers, with the aim of combining their energies in reviving concert life in every possible way. Important features of their program are independence from the expensive concert agencies and considerable reduction of prices for concerts of all kinds. The education of a new public, the care for the younger generation of artists, and the reform of concert life are also important aims of the new society, whose aid, by the way, is not confined to German artists, but is gladly tendered also to musicians of other nationalities.

The debut of this new society recently took place under encouraging auspices. Three orchestral concerts have been given strictly in accordance with the new aims, and a number of prominent artists and orchestras have given their assistance.

### THE SOCIETY'S FIRST CONCERT

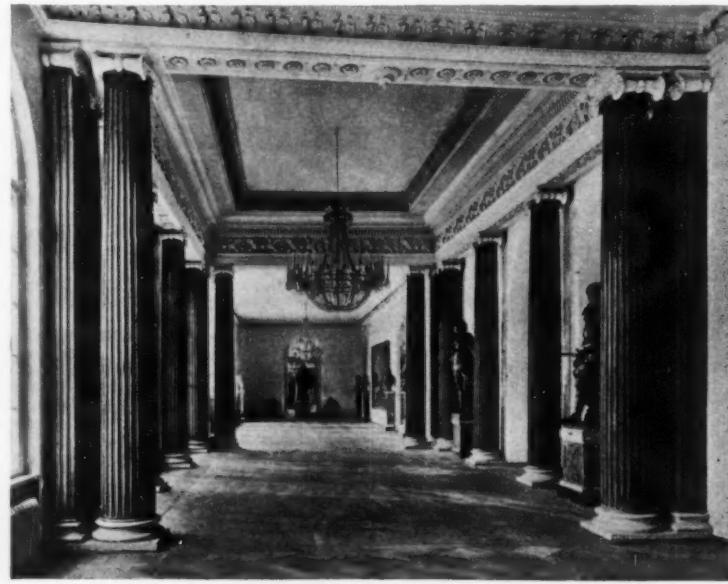
Wilhelm Furtwängler, the Philharmonic Orchestra, Carl Flesch and Gustav Havemann made one of the three concerts a memorable event. The program consisted of Bach's Brandenburg concerto No. 3, Bach's concerto in D minor for two violins and Brahms' fourth symphony. The other two concerts were conducted by Erich Kleiber and

## Szigeti Soloist in Berlin Palace, Now a Museum

**BERLIN.**—Museum concerts, long an institution in New York, are becoming popular in Europe. A series of concerts was started at the London Museum two years ago, and now the idea has caught on in Berlin.

The scene of the first Berlin museum concert was the historic Monbijou Palace, which in the eighteenth century was a favorite suburban retreat of the Prussian kings but which today serves as a museum access-

sible to all the citizens of the German capital. In order to evoke the atmosphere of the days of Queen Louise, a concert was given in the hall of the palace that was built for that unhappy queen. The music was the music of the time, and a chamber orchestra played by candle light before an audience of distinguished guests. The soloist of the occasion was Joseph Szigeti, who played an almost unknown Divertimento by Mozart and Bach's D minor concerto. S.



HALL IN MONBIJOU PALACE, BERLIN,  
where a memorable "Period Concert" recently took place, with Joseph Szigeti as soloist.

Dr. Ernst Kunwald. Kleiber directed the lately founded orchestra of out-of-work musicians, giving brilliant performances of Richard Strauss' Festive Prelude and Beethoven's fifth symphony.

HUGO LEICHTENTRITT.

## Foreign News in Brief

### Opera Singer Wins in Law Courts

**VIENNA.**—Maria Jeritza won a success in the Vienna law courts when her action for defamation against the author of a novel entitled "Riff-raff, the Dance around a Singer," was concluded in her favor. The author, Roderick Müller Gottentrum was sentenced to one month's imprisonment, and two other defendants were fined \$300 and \$75 respectively. The book, which was described by many as "the Jeritza novel," was ordered to be taken out of circulation.

M.

### Singer's Secret Wedding

**LONDON.**—The secret romance of the beautiful Spanish mezzo-soprano, Conchita Supervia, who was married to a prominent London timber merchant, Mr. Ben Rubinstein on March 21, has only just been made public. The couple met for the first time about a year ago, when Mme. Supervia first came to London on a visit to friends. The singer has announced that her marriage will in no way alter her plans for her American tour, and that she intends to continue her artistic career.

J. H.

### Another Chicago Tenor for Covent Garden

**LONDON.**—The Spanish singer, Antonio Cortis, who is well-known in Chicago Civic Opera circles, has been engaged to sing the part of Ippolito in the new production of *Fedra*, in which Rosa Ponselle is to sing the title-role at Covent Garden. The part of the King of Athens in this opera will be taken by the old favorite, Cesare Formichi. Cortis will also be heard as the Prince in Puccini's *Turandot*.

J. H.

### Paris Gives Weingartner Enthusiastic Reception

**PARIS.**—The "political incident," which led to the postponement of the concert at which Felix Weingartner was to make his first appearance in Paris since the war being satisfactorily settled, the eminent conductor led the Pasdeloup Orchestra at the Salle Pleyel on April 16, and was accorded a very warm reception. He was later the guest of honor at a banquet given by the League of Pacifist War Veterans of France.

J.

### A New Reznicek Opera

**BERLIN.**—E. N. von Reznicek is busy on a new opera—a one-act piece called *Gondolere der Dogen*, written on a book by the Danish writer Paul Knudsen, who also was responsible for the libretto to Reznicek's latest work, *Spiel oder Ernst*.

T.

### Spring Festival in Braunschweig

**BERLIN.**—At the spring festival which is being held at the Opera in Braunschweig from April 25 to June 6, works by Mozart, Wagner and Lortzing are to be given in cycles.

T.

### Bad Nauheim to Have American Evening

**BERLIN.**—Bad Nauheim is to have an American Evening, during the course of which John Powell's *Negro Rhapsody* will be given. Sonny Epstein will play the piano part, and Heinz Bongartz will conduct. T.

### Municipal Beethoven Prize Divided Among Twenty

**BERLIN.**—The Beethoven prize, which the city of Berlin bestows annually in commemoration of the day of the master's death, was divided among twenty students this year. Marthe Schönemann, who is studying singing, receiving 740 marks.

T.

### Furtwängler to Conduct Premiere of Fitzner Opera

**BERLIN.**—Hans Fitzner's new opera, *Das Herz*, will have its world premiere on November 12 at the Staatsoper *Unter den Linden*, under the direction of Wilhelm Furtwängler.

T.

### Boston Chamber Orchestra to Play in Paris

The Pan American Association of Composers has delegated Nicolas Slonimsky, conductor of the Boston Chamber Orchestra, to give two concerts of American music in Paris on June 6 and June 11, 1931. The programs will represent the works of North Americans—Charles Ives (Connecticut), Carl Ruggles (Vermont), Henry Cowell (California), Adolf Weiss (New York), Wallingford Riegger (Georgia); Cubans—Alejandro Caturia, Pedro San Juan, Amadeo Roldan; the Mexican Carlos Chavez, and works by Edgar Varese and Carlos Salzedo who have identified themselves with American music.

# RAVINIA OPERA

THE RAVINIA COMPANY  
LOUIS ECKSTEIN  
President



LUCREZIA BORI GIOVANNI MARTINELLI



ELISABETH RETIBERG



FREDERICK JAGEL MARGERY MAXWELL



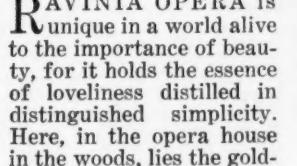
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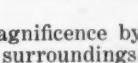
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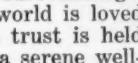
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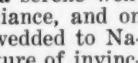
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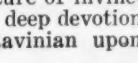
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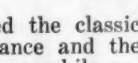
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GIUSEPPE DANISE



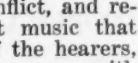
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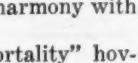
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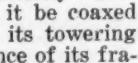
VITTORIO TREVISAN



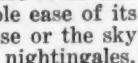
GEORGE CEHANOVSKY



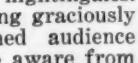
YVONNE GALL



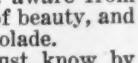
EDWARD JOHNSON



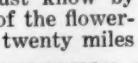
FLORENCE MACBETH



ADA PAGGI



JULIA CLAUSSSEN



GIACOMO SPADONI



FRANCO AUTORI



GENNARO PAPI



LOUIS HASSELMANS



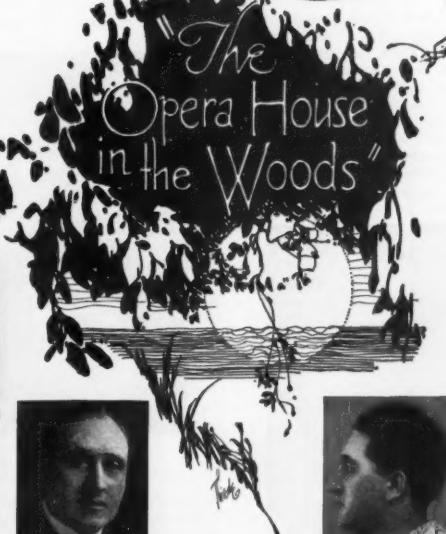
ERIC DELAMARRE

RAVINIA OPERA is unique in a world alive to the importance of beauty, for it holds the essence of loveliness distilled in distinguished simplicity. Here, in the opera house in the woods, lies the golden heart of beauty, stirred to tenderness, roused to magnificence by the keen response of idyllic surroundings. No haven of music in the world is loved as Ravinia is loved, for its trust is held inviolate. Seasons pass in a serene welling-up of inexhaustible radiance, and on the tangible charm of art wedded to Nature rises an invisible structure of invincible beauty—the loyalty and deep devotion bestowed by every true Ravinian upon this woodland shrine.

For Ravinia has achieved the classic elegance, the fervent brilliance and the exciting ardor of grand opera while retaining the refreshing intimacy of joyous informality. Sensing this, the singers relax the tensile of stellar conflict, and release into the starlit night music that brushes the heart-strings of the hearers, freeing them to some subtle harmony with the infinite unknown.

This "intimation of immortality" hovers about Ravinia, whether it be coaxed from the bosky coolness of its towering trees, the pyramidal luxuriance of its fragrant flowers, the comfortable ease of its superbly designed opera house or the sky soaring magic of its human nightingales. Somehow, it is there, dwelling graciously with the most distinguished audience opera knows—an audience aware from long searching of the rarity of beauty, and quick to give it the final accolade.

Ravinia, as the world must know by now, is located in the heart of the flowered North Shore, just about twenty miles



SEASON 1931  
JUNE 20<sup>th</sup> TO AUGUST 31<sup>st</sup>  
(Inclusive)



YVONNE GALL EDWARD JOHNSON FLORENCE MACBETH



ADA PAGGI JULIA CLAUSSSEN



VIRGILIO LAZZARI VITTORIO TREVISAN



GEORGE CEHANOVSKY

golfer finds in its complete relaxation the perfect "nineteenth hole." Ravinia belongs to the world, as any artistic achievement must by the very universality of its appeal, but it is intrinsically a valued (many insist the word should be invaluable) part of the life of this community.

Ravinia stands on the threshold of its twentieth season, fully equipped to sustain not only its accustomed splendor, but the inspiring tradition that each summer must take another step forward in the glorious vista that leads to the imperishable ideal of loveliness. Its roster of artists concentrates the supremely gifted from all parts of the operatic world. Its repertoire has the sturdy strength of historic favorites and the pliant modernism of adventurous, yet selective searching for the worthwhile new. Its established showmanship is unobtrusive but irrefragable guarantee that Ravinia's trust is not to be betrayed.

For Ravinia has made a habit of beauty, and its patrons are content with nothing less. That is why the singers are actors as well, why the repertoire glows with the rich colorings of the old school and the piquant promise of the new, why the staging has a fluent charm of provocative intimacy, why the dynamic orchestration can be content with no less flaming intensity than that of the Chicago Symphony Orchestra, superbly directed. Ravinia asks that no eye be shielded by the lorgnette of operatic condescension—rather it welcomes the keen scrutiny of the connoisseur, serene in the knowledge that here dwells beauty most perfectly realized when its exquisite ramifications are truly shared.

STEINWAY AND LYON & HEALY PIANOS USED EXCLUSIVELY

## American Conservatory of Music, Chicago, Completes Forty-five Years of Service

The growth and importance of Chicago as a music center in the past few decades has greatly eclipsed even the most optimistic predictions of its most sanguine citizens and supporters. The Chicago Civic Opera Com-

ers and its student body less than one hundred pupils, the school has grown rapidly through the years, until now the faculty numbers over one hundred and thirty-five instructors and the annual enrollment of students is in excess of thirty-five hundred.

In these days of high educational standards it is most important to those who are working for degrees and certificates to attend an institution in which they have confidence that the best ideals prevail and that standards are being raised and maintained so that the "piece of parchment" presented at the graduating exercises, certifying to the owner's work, shall receive recognition in all parts of the country and will continue to do so. The brilliant record of the American Conservatory, whose graduates have been successful in many fields of musical activity, including professional concert, operatic and dramatic work, teaching,



JOHN J. HATTSTAEDT

pany, the Ravinia opera, the Chicago Symphony Orchestra concert season and the many prominent musical societies are possi-

and in addition to his success as a teacher Mr. Hackett is nationally known as a critic and lecturer. Mr. Weidig, head of the department of theory and composition, has had many of his compositions played by leading American and European orchestras. He has also received high recognition as guest conductor of the Chicago, Minneapolis and other symphony orchestras. Mr. Levy, who joined the faculty in 1914, is renowned as a concert pianist in Europe and in this



SILVIO SCIONTI

composition, etc., is the best proof of its standards of scholarship.

The faculty of the conservatory is a distinguished one. Among its members are many who have for a long time given earnest, enthusiastic and devoted service and who are recognized as leaders in the world of music.

Mr. Hattstaedt has for years personally directed the work of the normal departments of the school. His courses of lectures on piano pedagogy, which have included the principles, the psychology, practical education and all musical and technical problems of the piano teachers, have helped hundreds of young teachers better to face their life work. Karleton Hackett, Adolf Weidig and Heniot Levy are associate directors of the conservatory and Allen Spencer is dean of the faculty. Mr. Spencer, whose personality, remarkable powers as a pianist and thoroughness as a teacher have made him a leader, has been a member of the faculty since 1892. Mr. Hackett, one of the leading voice teachers in this country for many years, joined the faculty in 1895. His pupils have won renown on the operatic and concert stage,



HENIOT LEVY

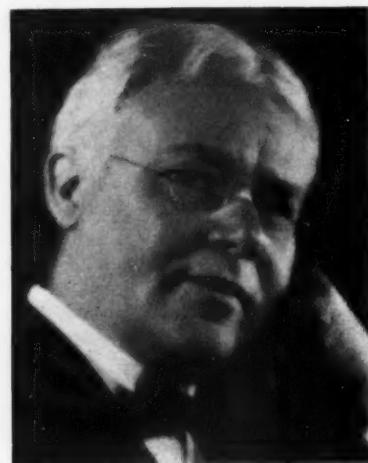
country. He is an excellent composer and has trained many brilliant pianists. Kurt Wanick, a splendid pianist and teacher, joined the faculty in 1906. Louise Robyn, who joined the faculty in 1901, has been uniquely successful in the dual career of teacher of advanced piano students and for her direction of the children's department and the teachers' training classes.

Earl Blair, pianist and teacher, has been a member of the faculty for more than twenty years. During the past few years several leading musicians have joined the faculty of the conservatory, they include Rudolph Reuter and Tomford Harris, concert pianists and teachers, and Mabel Webster Osmer, well known piano pedagog. In the violin department Herbert Butler and Mischa Mischakoff may be mentioned for splendid service. Mischa Mischakoff, an artist of high distinction, is concertmaster of the Chicago Symphony Orchestra. He is a soloist of rare ability and is eminent in chamber music. Herbert Butler, a pupil of Joachim, has concertoed with success in America and abroad. A member of the violin faculty since 1902, he has achieved distinction as a teacher. As director of the Conservatory Symphony Orchestra Mr. Butler has built up a strong musical organization, whose concerts in Orchestra Hall every season have been of high merit.

In addition to Mr. Weidig, the department of theory and composition includes such brilliant composers and teachers as Arthur O. Anderson, Leo Sowerby and John

Palmer. Wilhelm Middelschulte, of the organ department, a brilliant soloist and composer as well, was for many years organist for the Theodore Thomas and Chicago Symphony Orchestras. O. E. Robinson, an eminent exponent of ideals and modern methods in public school music, has been head of that department since 1901.

The success of the American Conservatory is founded on a faculty of remarkable strength, on courses that meet the require-

De Guelde photo.  
ADOLF WEIDIG

ments of state boards of instruction and national educational bodies, and on its desire to serve sympathetically at all times the needs of its large student body.

### New York Polyhymnia to Give Pan-American Concerts in Europe

The New York Polyhymnia, Lazare Saminsky, director, will give its next concerts in Paris and Milan this month. The programs devoted to "Music of the Two Americas" include presentation of Cuban, Mexican, Peruvian and Chilean folk-songs and folk-dances as exploited in works by Theodore Valcarcel of Lima, Humberto Alende of Santiago, Alejandro Caturla of Havana, etc. The North American music is represented, among others, by George Antheil's Aeroplane and Louis Gruenberg's chamber works.

In addition to these performances Mr. Saminsky will lecture on the music of both Americas at various university institutions of France and Italy. Marianne de Gonitch, soprano of the Philadelphia Grand Opera Company, Luisa Manighetti and Denyse Molie, pianists, and Raoul Barthalay, violinist, will be the soloists of the European concerts of the Polyhymnia.

### Another University Engages Goldsand

Ohio University, Athens, O., is the latest university to engage Robert Goldsand, sensational Viennese pianist, for next season. He will appear in recital there during January, 1932, the exact date still to be arranged.

# LAURENCE PIEROT

*Distinguished Opera and Concert Bass*  
FIRST BASSO, GERMAN GRAND OPERA, NEW YORK, 1929-31



LAURENCE PIEROT IN PARSIFAL

#### New York

Rene Devries in Musical Courier, February 15, 1930:

A bass by the name of Laurence Pierot made a deep and lasting impression during the company's stay here. He is a newcomer to these shores, but his name should be on many lips before long. He is a "find."

#### Philadelphia

The Inquirer, February 20, 1930:

A grim and sardonic performance of Hagen was given by Laurence Pierot, and his sonorous voice made a powerful impression in the summoning of the vassals.

#### Chicago

Herman Devries in Evening American, March 8, 1930:

Laurence Pierot's voice makes the role of King Marke one of the striking features of the opera . . . his tone is like a violoncello . . . noble, solid, full and immensely effective in the low notes. I rank him with Kipnis.

#### San Francisco

Marjory Fisher in San Francisco News, March 19, 1930:

Tristan and Isolde—Magnificent was Laurence Pierot in the part as King Marke.

#### Los Angeles

The Evening News:

The Walkure—Grippingly acted and gloriously sung with Laurence Pierot in the part of Hunding.

#### Succession of Triumphs

#### Hamburg

Prof. H. Chevalley in Fremden-Blatt:

Lohengrin—Pierot is a King, in voice and gesture.

#### Wiesbaden

Prof. Dr. A. Dorn in Tageblatt:

Mephisto—Here we have a bass of whom much can be expected; one who promises to fulfill all the requirements of the Royal Theatre.

#### Berlin

Prof. Dr. Holzbock in Berliner Tageblatt:

Here we heard an extraordinary ensemble of artists, with Pierot's basso profound.

#### Vienna

Prof. Dr. E. Decsey in Vienna Tageblatt:

Bruckner—Messe—with Pierot's brilliant bass.

#### Prague

Dr. A. K. Bohemia:

Jewess—Cardinal—Pierot possesses all the advantages of a first dramatic bass a wealth of material.

Studio—Berlin, Luitpold Str. 11

Summer Studio—Trier, Rheinland

## Choice and Use of Musical Compositions

By Raymond Bauman

(The accompanying article by Mr. Bauman is a section from his book, *Problems of the Modern Piano Teacher—An Attempt at Their Solution*.—The Editor.)

Every piano teacher is no doubt confronted with the problem of how much technic is to be gained through the learning of musical compositions, and how much is to be learned apart from this. For mere mechanical manipulation, certain exercises, taught by rote and not by note, are valuable. In fact, I would say that they are necessary. I call these exercises preliminary



Photo by Sara Parsons.  
RAYMOND BAUMAN

exercises, and I tell my pupils that they are very much like the setting up exercises we use so much when we wish to limber up. These exercises are very interesting to pupils, and allow them to concentrate on the purely mechanical movement of the fingers first. When the hand position is set, and the simple mechanics of piano playing enable the hand to become more or less automatic, it is easy to understand that the pupil can then concentrate his easily dissipated little bunch of energy on musical values and not on mechanical ones.

The musical organism of a pupil needs an all around development. This must come through the understanding and performing of music, quite separate from technic. Of course "technique" in its broadest sense means just this, i. e., ability to play music as beautifully as one comprehends it. But mechanical manipulation is a requisite in performing on a mechanical instrument, and we must know how much of it is to come from musical compositions. This will guide us in our choice of material for our pupils.

It is up to the teacher to learn the capacity of his pupil by a continuous and not obvious experiment of watching the pupil's reaction to the pieces he is studying. The ideal way to teach would be to have a properly graded series of musical compositions which would not overtax the pupil and would give him pleasure, would allow him expression and enable him to gain command of a certain interpretative fluency. In my own teaching over a period of many years, I have evolved such a series. Each competent teacher, no doubt, has done the same.

At various times I make the experiment of giving to a pupil music which requires of him more dexterity than he has shown me to possess. Because of its difficulty, this music must be appealing. I teach a little bit of it at a time, while he is working on some other and a much easier composition. If he hasn't gotten tired of the piece in the meantime, I find that he has gained immeasurably in the facility which I expected the piece to give him. If he has become tired of the piece I let him drop it, and make a mental note of the event; it gives me a clue to my pupil's perseverance.

It must always be taken into account that the pupil's hand, the size of his fingers, his mental equipment and his imagination will dictate to the teacher a variance in the usual selection of pieces. Pieces should be chosen not only as to their appeal but also as to their value in giving dexterity in fast playing, in playing melody and accompaniment properly, in developing a light staccato touch, etc. Graded material should be so selected that the pupil does not realize the manner in which he is absorbing his necessary pianistic equipment. Many pupils have shown great surprise when I have pointed out to them how much of a pianistic equipment they have acquired after a certain time. Of course all this requires the constant supervision of the teacher. One must not only give a pupil a correct mechanical technic but must also inspire him to enjoy music and to interpret it well. By pianistic equipment I mean that technical command of playing a

piece artistically and with good taste. Many pupils come to me thinking that they have a good technic because they can play fast. They usually play fast pieces too fast, but not pieces well. First and foremost artistic results are what we should aim for. Quality and not quantity. A musical composition even without the aid of any teacher dictates the necessary means for a worthy interpretation. For example, Ase's Tod by Grieg. This piece is not to be played quickly. As for learning the notes, almost anyone can do that within a certain length of time. This has absolutely nothing to do with interpretation. The playing of even one phrase in this composition is really a difficult interpretative task despite one's ability to read and to play the actual notes. The only fair thing for a teacher to do is to make the pupil aware of this difficulty in interpretation (nuance, melodic line, etc.), otherwise nothing valuable has been added in the pupils interpretative development. Of course, there is no doubt that many people are satisfied with the mere hearing of the melody and the harmony of this composition, and once they have been learned, usually do not care to continue a further study of it no matter what they are going to get from it. Each teacher must solve this problem in his own way. I have found that the only way to awaken a critical faculty of this sort is in the very beginning of piano study. A correct foundational training will more or less eliminate such a problem.

### Kononovitch Pupils in Recital

At Steinway Hall recently, a capacity audience attended the recital of the pupils of Harry Kononovitch, teacher of violin, who has a large class under his guidance. The following participated: Mildred Lipman, Mildred Weisfeld, Borah Kreimer, Sadie Fox, Ruth Schneider, Herman Teller, Leonard Mingo, Philip Kletz, Elias Krotman, Irving Herdan, Leonard Quitt, Davey Edwards, Naomi Goldstein, Richard Edwards, Frances Kirangelos, Harriet Lefkowitz, and Nicholas Mavrikis. The last named has been appearing successfully before the public, and on this occasion he offered the D minor concerto No 2 by



HARRY KONONOVTICH

Wieniawski, played with fire and brilliancy, a fine tone, and excellent technic. A cadenza written specially for Mavrikis who possesses a violin hand of extraordinary dimensions, gave the young violinist an opportunity to execute stretches that caused astonishment on the part of the knowing ones in the audience. Anna Cohen provided capable accompaniments.

### Lee Pattison Summering in Europe

Lee Pattison, of the celebrated Maier-Pattison team of piano duettists, now separated, sailed for Europe on April 24 with his wife and two children for a summer abroad. He will return in October for a series of solo concert appearances. He was asked what he was going to do during the summer, and his reply was: "Now that we have ceased playing piano duets, I am going to compose some which I have had in my mind for some time but have never found leisure to put down on paper."

Mr. Pattison's compositions, in so far as

they have been published, will be familiar to readers of this column. Wherever they have been played they have met with immediate public favor, and there have been many expressions of regret that Mr. Pattison was not more active in this line. Now that he has the leisure, after many years of intensive concert activity, his compositions, as they appear, will be received with interest.

### Pilar-Morin's Final Recital of Season

Pilar-Morin held her final recital of the season in her Studio of the Theater on Sunday evening, May 3. A large audience was present and gave the distinguished artist and teacher, her pupils, and also Isabel Spragg, official accompanist, a most enthusiastic reception.

From the outset one noticed a remarkable improvement in the work of all the young artists, who are trained not only in voice, action and drama, but in pantomime as well. The program was so arranged to show this. Mildred Leder, an attractive young soprano, with a pure lyric voice, and full top notes, sang *L'Amour Toujours*, *L'Amour*, *La Forge's Estrellita*, and *Friml's Bubbles*.

Tanya Lubov, whose work in costume has been watched with interest, was heard in *Handel's Come and Trip It*, *The Star (Rogers)*, *Il Bacio (Arditti)*, and a Chinese Lullaby, also in costume. The voice is rich and vibrant, and she uses it well.

Rietta Duval, dramatic soprano, gave a very finished rendition with action of Santuzza's aria from *Cavalleria Rusticana* (in costume), which disclosed the range, excellent quality and dramatic intensity of her singing. Later she was heard in *Watt's Joy*, marked in contrast.

Henry Doerr, a promising young tenor, sang three songs with beauty of voice, clarity of diction, and style. Following this Miss Duval was heard in another operatic aria, the *Suicidio* from *La Gioconda*, unusually well done.

Lillian Vallé, beautiful young coloratura soprano, sang *If I Were On the Stage*, by Victor Herbert, and Strauss' *Primavera*. She has improved remarkably and has also gained in artistic poise. But it was in the act from *Traviata* that Miss Vallé rose to brilliancy. In the flowing costume of that period she made a lovely picture, and, with Mr. Doerr as Alfredo, sang and acted like a veteran. Both were warmly applauded. Here, a word of high praise is due Miss Spragg for her beautiful arrangements.

At the close, several guests of honor, among them a French newspaper woman, complimented Mme. Pilar-Morin on the very fine work she is doing with young artists in her Studio of the Theater.

### Elisabeth Schumann's Records in Demand

Elisabeth Schumann, celebrated German lieder singer, who will tour America next season, recently gave a concert in London. Prior to the concert a phonograph dealer with laudable enterprise devoted his entire window display to Mme. Schumann, featuring a life-size picture of the singer, framed in phonograph discs of her recordings.

In the foreground, prominently displayed, was a large photographed group of Cortot, Thibaud and Casals with the caption: "These great artists playing the Schumann Trio."

When the error was pointed out to the dealer, it developed that he had heard vaguely of Robert Schumann, but he had never sold any of his records, whereas those of Mme. Schumann were "jolly good sellers."



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## BEFORE THE NEW YORK PUBLIC

MAY 4

### New York Oratorio Society

Albert Stoessel and his spirited Oratorio Society again pronounced their annual benediction on New York's musical season by giving a lovely and reverent performance of Bach's towering B Minor Mass at Carnegie Hall. The occasion proved anew that no season can henceforth call itself musical unless this great mass gets at least one performance. Thanks to the enterprise and devotion of Mr. Stoessel and to the enthusiasm of his singers the work was sung with even firmer authority and greater clarity than in preceding years. The hall was filled to capacity, with many standees for good measure.

The mass began, as before, at 7:30, halted for a half-hour intermission at 9, resumed at 9:30, and ended at a quarter to eleven. This year the New York University Glee Club assisted the Oratorio Society, a happy omen, showing that college students can be enlisted for ambitious musical undertakings. The evening's soloists were Irene Williams, soprano; Merle Alcock, contralto; Arthur Hackett, tenor, and Frederick Baer, bass. The orchestra of sixty under Mr. Stoessel's direction included Scipione Guidi, former concertmaster of the Philharmonic-Symphony (who won an ovation on appearing after the intermission); Georges Miquelle, cellist; Georges Barrere, eminent flutist; Harry Glantz, the Philharmonic's first trumpet; Pierre Mathieu, oboe; Bruno Laibate of the Philharmonic, who played the oboe d'amore, and Alfred M. Greenfield, who presided at the cembalo.

Breath-taking in its sweep and in the anguish of its cry, the opening bars of the "Kyrie" electrified the audience. The singers responded to every demand made by the conductor, and the result was a memorably controlled performance. The various choirs were generally well balanced, but the tenor section would benefit by an addition in numbers, the burden being unjustly heavy upon the singers of this difficult division. With the opening of the vernal "Gloria" the singing was at its best. Mr. Stoessel made the most of alteration from the firm "Gloria in excelsis Deo" to the mild and melting "et in terra pax"—

surely one of the most striking contrasts in the mass. Another such occurs in the "Credo" where the "passus et sepultus est," sung in a pianissimo just this side of silence, is followed by a burst of vocal glory with the confident "Et resurrexit." Here the choir surpassed itself, entering into the very spirit that animates these deathless words.

A word should be said of Mr. Baer's fine singing of "Et in spiritum sanctum," in which this bass revealed a remarkably clear diction, a faultless sense of style and a voice of great purity and unusual range. Mr. Hackett was especially happy in his "Benedictus" aria, phrasing his words with real authority and singing with his usual ease. The duets for soprano and alto were among the outstanding features of the performance, the voices of Irene Williams and Merle Alcock blending beautifully throughout. Miss Alcock also gave a lovely interpretation of her "Agnus Dei" aria in the "Sanctus." The entire occasion shows what can be done by a competent and resourceful director in the short space of four years. New York is plainly in Mr. Stoessel's debt, and his audience is hoping for more indebtedness of this kind.

### Inkowa Glee Club

Carnegie Chamber Music Hall was filled in the evening to hear the eleventh annual concert of the Inkowa Glee Club, Ross David, director. This is a chorus of women's voices, and the soloists were: Jessie Guthrie, Marjorie Nash Nuhn, Mary Coburn and Lorraine Voigt, sopranos; and Mary C. Browne and Vera Shainin, contraltos. Mr. David was soloist in a number of Negro spirituals, assisted by the chorus.

Choral numbers included Hindu Slumber Song (Harriet Ware); Spring Song (Oscar Weil); Hark, Hark the Lark (Schubert-Liszt) and three compositions by Elizabeth H. David (Mrs. Ross David). They were: A Singing Lesson, Revelation and Processional, all of them highly effective both for performance and for musical content. Mrs. David's song, To a Violet, was also programmed for Miss Coburn.

The singing of both chorus and soloists was of a high order, and enthusiastic ap-

plause and floral offerings attested the appreciation of the listeners. The concert closed with the Negro spirituals, in which Mr. David was featured, to the manifest pleasure of the audience.

MAY 5

### Juilliard Graduate School

At Town Hall four young American composers produced original compositions, and in the case of all decided talent and much technical knowledge were shown.

A trio for piano, violin and cello, in which the composer presided at the piano, disclosed genuine thematic invention, skillful workmanship and grateful treatment of the three instruments.

A suite for the same group of instruments by Ulric Cole, in which, again, the composer played the piano part, proved to be an interesting and well made essay in the modern, but not too modernistic idiom.

The final number was a piano quintet by Vittorio Giannini, whose talent for composition has been demonstrated at several former concerts of the Juilliard School. The work is molded in large dimensions, is original in conception and shows the youthful composer as an experienced contrapuntist and instrumentator.

All three composers are pupils of Rubin Goldmark, who applauded them from a seat in the second row.

### Genevieve Pitot

Genevieve Pitot, pianist, pleased a representative audience in the Hubbell Auditorium, Steinway Hall, in the evening. Her program included Bach, Debussy, Honegger, Casella and Prokofieff.

Miss Pitot revealed, with little effort, that she is equally as interesting in the classics as in the moderns. She disclosed a good tone, excellent rhythm and a versatility in interpretation which brought her immediate success with her listeners, much applause and several encores.

MAY 6

### Hilda Kutsukian

A singer of temperament, full of the life, ardor and imagination coupled with that word, is Hilda Kutsukian, dramatic contralto. Her soiree musicale, in the Skylight of Hotel St. Moritz, exhibited the young singer in most attractive fashion. Brimful of feeling, expressive in facial and

bodily action, she made her outstanding hits before a crowded audience in a series of Spanish songs, including Clavelitos, Princesa (Padilla), Greek folk-songs and the Seguidilla from Carmen. Other items of the program included airs by Gluck, Hahn, Debussy, Amour, Viens Aider (Saint-Saëns), Hageman, Sibelius, and Kenneth Walton's (the accompanist's) beautiful, musicianly songs, A Secret, and Sleep. Mr. Walton at the piano was ideal, aiding the singer every moment.

### Music School Settlement

At Town Hall, the thirty-sixth year of activity of the Music School Settlement was marked by its annual spring concert. Excellent work was done by the senior orchestra, under Melzar Chaffee, Tessa Bloom, pianist, and Calmen Fleisig and Victor Witz among the string players. Also heard to good advantage were two junior orchestras and the school chorus.

MAY 7

### Women's University Glee Club

Greek, African, French, Jugo-Slav and American numbers were performed at the sixteenth annual concert of the Women's University Glee Club, at Town Hall in the evening. There was a chorus of sixty, conducted by Gerald Reynolds. The soloists were: Emily C. Boekell, organist; Fred Cardin, composer and drummer; Harry Blank, baritone; and the following members of the club: Janet Creighton Hartill, Margaret Conant Hall and Alinda Burnham. Madeleine Marshall was the accompanist.

The Women's University Glee Club, in the nine years of its existence, has made a practice of offering new and unfamiliar works, and the Thursday night concert was among the most exotic and interesting of the club's programs. In addition to the

(Continued on page 36)

# HORTENSE MONATH

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—Berliner Morgenpost

**VIENNA**—(As soloist with Vienna Philharmonic Orchestra, Fritz Busch, conducting)  
*Rich tonal coloring*, lovely shadows and transitions . . . That was true Mozart.

—Neues Wiener Journal

*(With Vienna Tonkunstler Orchestra, Egon Pollak, conducting)*  
Played with great *elan* and *brilliant technique*.

—Dr. Julius Korngold, Neue Freie Presse

**BOSTON**—(With Boston Symphony Orchestra—Jan. 26, 1931, Dr. Serge Koussevitzky, conducting)

Miss Monath gave an *impressive performance* from the start. She has developed an excellent technique for Mozart and her temperament is entirely sympathetic. Among her most admirable attributes is a *singing tone of beautiful quality*. Her touch is exceedingly elastic and discriminating, clearly emphasizing the melody notes while giving full weight to accompanying figures. A *keen sense of harmony* permits her to make Mozartean design sound with *warmth and richness commonly overlooked* in contemporary performances, while her skillful use of the pedal in achieving legato and in relating melodic strands is exceptional. Especially worthy of note is the fact that *her performance had character*. Conductor and pianist together worked out an *engrossing interpretation*, the musicians quickly responding to the pianist's whole-souled devotion to her music and she in turn deriving encouragement from their interest.

—Boston Transcript, (N. M. J.)

**NEW YORK**—Far and away the most talented young pianist who has appeared in this season's concert horizon. Highly developed technique . . . extraordinarily propulsive rhythmic sense and no little temperament.

—N. Y. Herald Tribune

Made an extremely good impression . . . by far the best of the young pianists heard this season . . . consistent regard for excellence of finger work, clarity of content . . . delicacy and crispness of touch.

—New York Sun

*Most promising of the younger pianists heard so far this season* . . . an exhibition of flashing technique, of expansive dynamics, excellent balance and fluent tone

—New York World

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- CHICAGO

**More Honors for Rodzinski**

The final Thursday concert of the Los Angeles Philharmonic Orchestra, Artur Rodzinski, conductor, came to a brilliant close on April 23, and all the critics praised



DR. ARTUR RODZINSKI  
conductor of the Los Angeles Philharmonic Orchestra.

Dr. Rodzinski highly for the great improvement he has made in the standard of the orchestra.

Carl Bronson, in the Herald, said in part: "Last night's program at the Philharmonic Auditorium stirred a capacity audience to more excitement than has closed a symphony season in the history of the Philharmonic Orchestra. Ovation after ovation followed rapt silence of the deepest concentration and all those moods of appreciation which are very unusual in a temple of the classics. Conductor Rodzinski was the hero of the hour and the orchestra vied with each other to follow the inspired baton of the great conductor. . . . With this afternoon's concert and next Sunday's 'Pop' concert, the curtain will fall upon the greatest season of symphonic concerts that we have ever experienced, and it was but a just tribute that the audience paid both or-

chestra and director when they stood as a body and cheered Rodzinski when he made his appearance for the first number last night, presenting him with a laurel wreath of distinction."

Said Patterson Greene in the Examiner: "Dr. Artur Rodzinski may have inferred last night that Los Angeles liked the way he has conducted the Philharmonic Orchestra. Players and patrons rose to their feet to greet his entrance. The trumpeters blew a fanfare, and the management sent up a laurel wreath. It was the final Thursday night concert of the year, and therefore a fitting time to express an accumulation of favor. In two years Rodzinski has developed the Philharmonic into an orchestra that stands with the great ones. He has drawn new patrons to it, and he has revived the interest of the old ones. He has made the concerts what they ought to be—a gathering place for the musically discriminating."

Edwin Schallert, commenting at length on the Ravel, Debussy, Wagner and Scriabin program, said: "Dr. Rodzinski was the most warmly applauded after the Scriabin number, which was admirably presented. It was matched in beauty by the three Debussy renditions, which were heartily received."

Bruno David Ussher, in the Express, was of this opinion that "From the outset it was an occasion d'honneur for Artur Rodzinski. The maestro was greeted with a fan-fare and rising salute of his men, in which gesture part of the public participated. After he had kindled and extinguished the chaste fire of the Lohengrin Vorspiel, then Nerolike watched his Rome of seven or more hills gradually go up in flames to the strains of Scriabin's Divine Poem, he was presented with a laurel wreath amidst general ovations. In these his men shared to his and their honor."

**Leon Carson Presents Pupils**

The fourth annual Hour of Song was presented recently by the pupils and artist-pupils of Leon Carson at the Spring Garden School Auditorium, Nutley, N. J. The following participated: Helen Kruse, Marguerite Bell, Madeline Mocilnik, Alvin Jaekel, Helen Dahlquist, Ethel Bennett, Christine Marble, Robert Arnot, Margaret Russell, George Watson, Elizabeth Eckel, John Wilcox, Katherine Eastment, Gertrude Zitzmann, Lillian Couche, Grace McManus Smith and Constance Clements Carr.

According to the Nutley Sun, "The concert, the annual recurrence of which for the past several years has become known as one of the leading events of Nutley's musical season, was built around a carefully prepared and artistically arranged program, consisting of operatic arias, classic and modern songs by the old masters and later composers, and sung in the foreign and English languages. This program proved the medium through which the students illustrated to the listeners the various stages and wide scope of the vocal work being carried on in the Carson studios, ranging from the elemental to that of the finished artists who are well known to and are appearing before the public. The many song groups, a duet and trio, were all well received by the audience, in every instance the singers reflecting in their work a sound, fundamental vocal training, free emission of tone, clear diction and varying degrees of poise and stage presence, while the more advanced and artist-pupils depicted the moods of difficult compositions with delightful tonal coloring and an unusual interpretative effectiveness."

The Passaic Daily Herald was equally favorable. It said: "Passaic and Nutley residents turned out in large numbers last night to enjoy the fourth annual Hour of Song presented by the pupils and artist-pupils of Leon Carson of Nutley. Music

lovers look forward each year to the musical treat afforded by the recitals of Leon Carson . . . The spacious auditorium was filled to capacity . . . The program, a delightful and well presented one, showed to splendid advantage the wide range of voice and control expressed by the artist-pupils, all of whom did exceptionally well. Adding much to the program was the beautiful accompaniment of Vera J. Kerrigan, who presided at the piano. Miss Kerrigan plays with a finished technic."

Mr. Carson also maintains a New York studio in the Sherman Square Studios.

**Verdi Club Rose Breakfast**

Florence Foster Jenkins, founder-president of the Verdi Club, had reason to be proud of the success of the April 29 breakfast and program, at the Westchester Biltmore Country Club. Some 300 members and guests attended, the affair starting with the March of the Roses, the award for the most beautiful costume going to Henrietta Wakefield, of the Metropolitan Opera Company. There followed a program in charge of Ethel Pyne, this artist beginning with Ballatella (I Pagliacci), and receiving such applause that she added Mattinata. President Jenkins gave her a gold jewel casket, in appreciation of her services as chairman. Greek Evans sang the Figaro baritone air so well that he gave Mandalay as an encore. Nana Genovese, soprano, sang Gounod, Liszt and Suppé numbers beautifully, with violin obbligatos by Anja Einayeff; she was warmly applauded. For these singers Gene Schiller and Edwin McArthur furnished

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**N. Y. Music Week Orchestra Classes Concert**

Town Hall was the scene on May 4 of the fifth annual concert by the orchestra classes, N. Y. Music Week Association, and there was a good sized audience which deeply appreciated the playing.

The senior string orchestra under Hans Lange, played a Handel concerto with vigor and boldness. The junior strings under Henry Burck, seemingly averaging ten years of age, played a Haydn rondo very well indeed. The sub-senior orchestra gave classic dances by Gretry, Rameau, Gluck and Monsigny very artistically, worthy of much older players. Helen Enser, player of the French horn (prize winner, 1930) and a dozen other men players of wind instruments, united in two German dances, playing exceedingly well; the sub-seniors were also enjoyed. The evident earnestness and thorough rehearsal of the full senior orchestra produced a splendid finale in the Beethoven Egmont overture.

Mordecai Bauman, baritone, sang classics by Handel (Largo) and Donaudo, followed by Charming Chloe (German) and Invictus (Huhn). He showed a very promising baritone voice, united with easy presence and was obliged to give an encore, Anna Hoffman played his accompaniment. In many ways this was one of the best concerts ever given by the Music Week Association.

**Concert at Temple University**

Thaddeus Rich, for many years concertmaster of the Philadelphia Orchestra and at present dean of the School of Music, Temple University, Philadelphia, recently gave a concert there, assisted by William Sylvano Thunder, pianist, and a string quartet made up of members of the School of Music faculty. Dr. Rich, who is one of America's most notable violinists, offered numbers for both violin and viole d'amour. These included pieces by Wieniawski, Saint-Saëns and Faure, and, on the viole d'amour, a Haydn Capriccio and Fugue of Marchand. Mr. Thunder played a Moszkowski waltz and Liszt's Liebestraum No. 3, while the quartet gave an Old French Gavotte and excerpts from a Mendelssohn quartet and Raff's Die Schoene Mullerin.

**A New Theory of Violin Building**

At Steinway Hall, on May 4, Paul Jarnek gave a demonstration of violins, violas, cellos and basses made by him. Mr. Jarnek, who is not a professional violin maker but an electrical engineer who has amused himself with this hobby, explained his theory as being concerned with the "dead spot," which is the essential feature of harmonics in musical tone production, and explained that he had introduced the principle of the avoidance of the dead spot into the construction of violins.

Judging by the results, the theory has a practical application to violin making, and the instruments exhibited were certainly remarkable for the work of an amateur.

**Bartley House Spring Recital**

Twenty pianists, seven violinists, and a rhythm band, made up the May 1 program of the Hartley House Music School, New York. All these young people played from memory, showing talents of various degrees, but all imbued with musical ambition. Miss Chittenden made remarks of an interesting nature and presented a prize (book) to Raymond Ames for the best work in musical theory. The rhythm band played folk songs of England and Scotland, these little folk receiving warm applause.

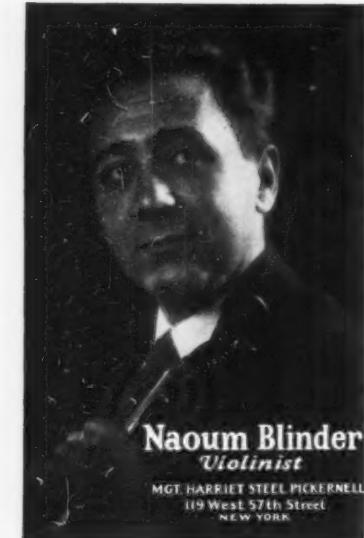
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George Folsom Granberry, director of the Granberry Piano School of New York, will return this summer to the University of Georgia, Athens, Ga., as head of the music department. Mr. Granberry was appointed to this post at its establishment in 1922, and, among other activities, has inaugurated an opera season. These opera performances now draw audiences of four and five thousand, for which credit must go to Mr. Granberry for the high type of entertainment he provides. Among the artists who have appeared in the University of Georgia opera series are

## GEORGES THILL WINS

## SUCCESS AT METROPOLITAN

Brilliant French Tenor to Return Next Season—Will Tour Under Management of Metropolitan Musical Bureau

The first part of this year a young tenor made his debut at the Metropolitan in Romeo and Juliet and won an instant success. He was evidently to the liking of the public, which received him with enthusiastic applause, and for once the press agreed with the audience and was lavish in its praise of



Carlo Edwards photo  
GEORGES THILL,

the fine voice and the artistic intelligence of the newly imported tenor. His name was Georges Thill, and he has been re-engaged for the Metropolitan for next season and engaged also by one of New York's leading managers, F. C. Coppicus, of the Metropolitan Musical Bureau, for a brief tour, beginning next January.

Mr. Thill is a typical son of Paris. He looks Parisian and his whole manner is that of the vivacious Frenchman of northern France. He has had the superior sort of musical education which must always be had by those who make their operatic beginnings in the Grand Opera of Paris, where graduates of the Conservatoire are welcomed. Graduation from the Conservatoire means far more than merely a vocal education, and thorough musicianship is part of the training.

During the war Mr. Thill was two years in the infantry and then became pilot of a war plane. He served until the end of the war. In the few brief years since then he has had an extended career. He made his debut at the Paris Opera as Nicias in *Thais*. He has sung a number of seasons at Monte Carlo, has been three seasons at Buenos Aires, in Montevideo and at the Scala in Milan. One of the honors that has been conferred upon him is that of singing in the famous Arena of Verona, the opera in which he appeared there being *Turandot*. He has been heard at Covent Garden in London and at La Monnaie in Brussels.

Georges Thill received some of his early school study in Germany, where he learned the language perfectly, and he has in his more recent travels learned to speak Italian and Spanish. He is picking up a little English, but says that everyone here speaks either French or German, which makes the learn-

ing of our language difficult. He was asked what operas he had appeared in, and in order to make the list complete he had to consult his diary, which gives the list somewhat as follows: *Thais*, *Rigoletto*, *Faust*, *Herodiade*, *Aida*, *Jardin de Paradise* by Bruneau, *Broceliande*, *Pagliacci*, *L'Arlequin*, *Alceste* by Gluck, *Romeo*, *Lohengrin*, *Traviata*, *Natalia* by Gaubert, *Damnation of Faust*, *La Prise de Troy*, *Les Troyans*, *Le Miracle* by Georges Hue, *Werther*, *Carmen*, *Tosca*, *Andrea Chenier*, *Turandot*, *La Tour de Feu* by Lazzari, *Marouf*, *Samson and Delilah*, *Tannhäuser*, *Parsifal*, *Marta*, *La Croisade des Dames*, *Mefistofele*, *Satan* by Raoul Ginsbourg, *William Tell*, *Don Carlos*, *Sadko*, and *Die Meistersinger*.

The Hamlet of Thomas, which was originally set for a baritone in the principal role, is being sung by Mr. Thill as transposed for tenor. This is also the case of the well known opera *Marouf* by Rabaud, for which a tenor transposition was made by the composer especially for Mr. Thill.

## Many Engagements for Georgia Stark

Georgia Stark, coloratura soprano, who has appeared in opera and concert both in Europe and America, for some time past has been filling many engagements in Los Angeles and other cities in California. From February 13 to April 26 she was heard fifteen times over radio KFI, and from February 17 to May 3 she sang nine times over KECA. On February 19 she was soloist for the Cantando Club, a men's chorus at Santa Ana, and February 22 she sang at a concert given at the Casa de Manana, La Jolla. March 21 there was an appearance in Los Angeles at a reception given in honor of the grand officers of the Eastern Star. April 3 found Miss Stark singing at Riven Rock Estate in Santa Barbara, the home of Stanley R. McCormack. The following day she was heard in excerpts from *Elixir of Love* before the San Gabriel Valley Opera Reading Club, and April 14 she was soloist in Pasadena with the Cauldron Singers, a men's chorus. Miss Stark also was one of the artists who appeared on April 21 in the World Culture Series of the San Bernardino Valley Union Junior College. Very recent engagements included an appearance on May 4 in the Tales of Hoffman before the Hollywood Opera Reading Club; guest soloist at Angelus Temple on May 10, and in the Tales of Hoffman at the Long Beach Opera Reading Club on May 15.

## Barre Hill Offers Vocal Scholarship With Former Teacher

Barre Hill, Chicago Civic Opera baritone, is contributing to a much discussed cause—the development of young American talent—by offering, for the second year, a summer vocal scholarship with his former teacher, Theodore Harrison.

This young singer, who sprang into national fame after a little more than five years of study, noticed keenly, at the time of his entrance into opera, the intense competition between American and foreign-trained aspirants in this highly specialized field. He says, "Save almost in one notable instance—the open portals of the Chicago Civic Opera—the percentage of Europeans whose training enabled them to sing oper-

atic roles in favor of their American colleagues was overwhelming."

The Barre Hill scholarship, offered with but a single restriction—that the student or aspirant be of American birth—comes again as a result of one young American's highly successful entrance into the operatic field with exclusively American training.

Theodore Harrison, teacher of noted opera stars—himself a renowned baritone—offers to the scholarship all that the best teachers here or abroad boast of in successful voice training. The examining board for the Barre Hill scholarship will comprise, J. O. Riehl, musical director of the National Broadcasting Company (Chicago); Father Eugene O'Malley, director of the Paulist Choristers, and members of the Chicago Civic and the Metropolitan Opera Companies.

Auditions will be held in Chicago, at Bush Conservatory, on June 19, where Mr. Harrison is a leading voice teacher. Applications should be made to the school.

## Van Vliet's Engagements

Cornelius Van Vliet, cellist, has had a busy and interesting season. His engagements during October included the following: 4, Faribault, Minn. (St. Mary's); 6, Brookings, S. D. (State Teachers' College); 15, Vancouver, B. C. (Women's Music Club); 17, Bellingham, Wash. (Woman's Club and Normal School), and 26, Redlands, Cal. (University).

On November 4 he played in San Francisco, Cal. (Alice Seckles Musicales); 7, Laramie, Wyo. (University); 14, Bronxville, N. Y. (Women's Club); 18, Minneapolis, Minn. (soloist, Apollo Club); 19, Winona, Minn. (State Teachers' College); 24, Lawrence, Kans. (University, in a joint



CORNELIUS VAN VLIET

recital with Myra Hess); 26, Kalamazoo, Mich. (soloist with the symphony orchestra); 30, Madison, Wis. (University).

December appearances included: 2, Montreal, Quebec; (Matinee Musicale); 9, New Rochelle, N. Y.; 10, New York City (Hunter College). Other engagements were as follows: February 16, Chicago, Ill. (soloist with Woman's Symphony Orchestra); 22-24, Terre Haute, Ind. (six concerts for Woman's Department Club); March 2, Winnipeg, Man., Women's Club; 11, Lancaster, Pa., Iris Club; 14, Birmingham, Ala., Music Club; 16, Columbus, Miss., State College for Women, and March 25, New York, Hunter College.

## Hizi Koyke Scores in the Mikado

Hizi Koyke, Japanese soprano, scored an instantaneous success when she sang the part of Yum-Yum in the revival of Sullivan's *The Mikado*, which opened, May 4, at the Erlanger Theater, New York. In reviewing the performance, the New York Sun says: "There were no two ways about it. She (Miss Koyke) captured the affections of the audience completely. Her voice, her gestures, her entire delightful Japanese personality stole the show."

This gifted young artist had but recently arrived in New York, fresh from equal successes in Detroit and Toledo. In the latter city she appeared in concert before the Eurydice Club, singing a program which included arias from *Madam Butterfly* and *Iris*, and songs in French, German, English and Japanese. In Detroit the soprano sang the title role in *Madam Butterfly* before an overflow audience at the season's final performance of the Detroit Civic Opera. The critic of the Detroit Evening Times sums up his impressions of Miss Koyke in the phrase, "an artist rarely endowed." Russell McLaughlin, another Detroit musical writer, says that he has beheld all the notable Butterflies of recent lyric history, but that, in his opinion, "there has been nobody among them who so presents the pitiful, love-lorn geisha so poignantly, so vitally and with such illusion."



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NOTE: The unanimous and unusually complimentary comments of all the critics this season are so numerous and eulogistic as to preclude their publication here for lack of space—original and complete copies can be seen upon application.

A few dates are still available for costume recitals, for the season of 1931-32.

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## Singing Contest Sponsored by American Academy of Teachers of Singing

The American Academy of Teachers of Singing presented a group of high school students from the Public School Music Supervisors Eastern Conference District in a solo singing contest at the Hotel McAlpin, New York, on May 9. The entire day was a very active and pleasant one for the contestants, a rehearsal having been held in the morning, the contest in the afternoon to choose those to give the program in the evening before an invited audience, and at 6:30 they, as well as their instructors, were entertained at dinner by the Academy.

Fourteen students, hailing from five different cities, took part in the contest; they were from Montclair, N. J.; New York, N. Y.; Pottsville, Pa.; Providence, R. I., and Rochester, N. Y. There were four first prizes and four second prizes, all of which were donated through the courtesy of the educational department of G. Schirmer. The awards consisted of ten autographed American songs. The fortunate winners were as follows: Soprano—Marie Finn and Theresa Caputo; contralto—Santa Micca and Winifred Johnson; tenor—Herman W. Lazarus and Anthony Buriano; baritone—Sigmund Block and Stewart B. Falk. Others who took part in the contest and acquitted themselves very creditably were William Law, Caroline Deneke, Albert Rauscher, Ray Moonan, Augusta Schoen and Robert Mann. The accompanist for the contest and for the evening program was Fern Sherman.

Frederick H. Haywood was admirably chosen as chairman of the proceedings. In addition to introducing the prize winners and making the awards, Mr. Haywood gave some facts and figures which would cause considerable surprise to some of those that are pessimistic regarding the future of music in America. According to Mr. Haywood, we have at the present time in the United States some 35,000 orchestras and bands in our high schools and grade schools. Voice classes are now nearly 500, and interest is increasing rapidly every year. As Mr. Haywood pointed out, this instruction in the high schools gives an advance start to those who later wish to take up singing professionally. They begin their studies at about sixteen years of age, and when they graduate from high school they can go to the private teacher well grounded in the fundamentals of the art of singing.

In introducing the speaker of the evening, Alfred Spouse, director of choral music in Rochester, Mr. Haywood called attention to some of his achievements. He also noted that in every high school in Rochester there are voice culture classes. Other cities have classes in some of the schools, while still others are just beginning to get interested in the subject. Mr. Spouse spoke on The History of Group Voice Training in the High Schools. He said it is safe to say that the schools of today have no relationship what-

soever to the old singing schools, for we now have specialized training schools in the fundamentals of voice culture. He is under the impression that Charles H. Miller, now director of music in Rochester, was the pioneer in establishing these training classes and that the first one was formed in Lincoln, Neb. When Mr. Miller brought the idea to Rochester about thirteen or fourteen years ago Mr. Spouse was skeptical about the success of such an undertaking. He argued that so many things could be wrong with voices; for instance, some of the students could have throaty voices, others nasal, while some would not talk distinctly, and some would have trouble with breath control, all of which he reasoned should be corrected by private instruction. Mr. Miller's idea was that one of the causes of all these difficulties is lack of freedom, and that when students are given instruction in the fundamental basis of perfect freedom these things eventually disappear. The experiment was tried, said Mr. Spouse, and Mr. Miller's opinion proved to be the correct one.

Mr. Spouse also told his listeners that music in the schools in Rochester is an elective subject, but the students get credit for this study. He also explained that in the beginning classes the pupils are given certain fundamental exercises every day. And, he added humorously, they do them too, for, unlike the private teacher, the school teacher is not afraid of losing a pupil by pursuing such a method. When it comes to giving the first songs, said Mr. Spouse, numbers are chosen that present no great rhythmic problems, no difficult intervals, and the text is studied first, for there can be no expression before there is an impression. Later on there are recitals, and programs are presented which might be called difficult. Mr. Spouse was very dogmatic in his statement that it is unwise to force Palestrina, Bach, Beethoven and Brahms upon students until they are ready for them. It is his opinion, and it is based upon years of experience, that it is best to see the viewpoint of the boy and girl and give them the lighter music—but good music—and let the classics come when they can appreciate them at true value.

It was very evident that those present at this singing contest felt it to be a worthwhile endeavor. In fact, the American Academy of Teachers of Singing hope that it will inaugurate a national movement which will arouse a more general interest in the art of singing. They believe that the benefits will be mutual and will be divided equally between the student and teacher. Of great importance also is the fact that these students will become active participants in music rather than passive listeners.

Serving on the judges' committee were Walter L. Bogert, Robert Elwyn, Yeatman Griffith, Allen Hinckley, Wilfred Klamroth, Homer Mowe, George E. Shea, Percy Recor Stephens and Theodore Van Yorx.

### Frances McCollin Wins N. F. M. C. Prize

Frances McCollin, of Philadelphia, has been awarded the \$500 prize of the National Federation of Music Clubs in its eleventh



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competition for American composers. This prize, which is for a three-part choral setting for women's voices of a poem by Louise Driscoll, will be presented to Miss McCollin at the Federation's seventeenth biennial convention in San Francisco this summer. Theodore Presser will publish the work. Miss McCollin, despite the handicap of blindness, has won recognition as a composer, and her music is published by Presser, Schirmer, Ditson and other prominent firms.

### Eugene Ysaye Dead

(Continued from page 5)

Ysaye's rise to international fame was a comparatively slow one, and it was not until 1894 that America was privileged to hear him, when he made his first triumphal tour here. After that he was recognized as the greatest violinist of his day.

In 1879 Ysaye concertized in Cologne and Aix-la-Chapelle and a year later he became concert-master of the famous Böllé Orchestra in Berlin. In 1883 he went to live in Paris, and three years later he became professor of violin at the Brussels Conservatory, where he remained until 1898, except for the time demanded by his extensive concert tours. During this time he formed a quartet with Marchot, Van Hout and J. Jacob and founded the Ysaye Orchestral Concerts at Brussels, which he led for many years.

Ysaye made many eminently successful concert tours in the United States after 1894, and in 1919 he accepted the post of conductor of the Cincinnati Symphony Orchestra, which he held for three years.

As a composer Ysaye also gained distinction; his works include six violin concertos, variations on a Paganini theme, Wagner paraphrases and a number of shorter violin solos. As a violinist he was distinguished by a tone of great volume and warmth, absolute mastery in matters technical, wealth of imagination and an attack and impetuosity that literally swept his listeners off their feet.

Ysaye was married twice. His first wife was the daughter of a Belgian army officer; she died in Brussels in 1924. He is survived by his second wife, who was Miss Jeannette Dincin, daughter of a Brooklyn physician. The present Mrs. Ysaye was a pupil of the violin master, and has made successful concert appearances here and abroad.

### Tauber's London Triumph

Richard Tauber, the German tenor, who is already renowned in Central Europe and who recently sold out two recitals in Paris, made his London debut not long ago at the Drury Lane Theater in the Lehár operetta, *The Land of Smiles*. The tenor created a sensation. The London press was unanimous in giving him the highest praise.

The Daily Telegraph declares that Tauber has a voice of exceptional beauty and power, and doubts if even Caruso was ever more enthusiastically acclaimed. The Daily Mail calls the new tenor superb, magnificent, and continues: "We cannot remember such an overwhelming personal triumph since Chaliapin's debut. Both men are giants in their own particular sphere." The Morning Post says: "A magnificent voice and he uses it like a true artist." The Daily Express asserts that Tauber conquered by the exquisite artistry of his singing, and that his performance was a very great musical event. The London Observer calls Tauber a fabulous tenor, and notes that there was cheering long after the final curtain. The Sunday Express critic sums up his impressions: "Three singers will always remain as unchallengeable artists—Caruso, Chaliapin, Tauber. His triumph was a staggering thing."

Mr. Tauber will make his American debut in New York next October, under the management of F. C. Copicus of the Metropolitan Musical Bureau.

### Fay Templeton in *Pinafore*

Patrons of comic opera and theater-folk generally, both those of an earlier generation and of today, will find interest in the announcement that Fay Templeton, one time a star, always associated with the lightest and frothiest in the theatrical business, has consented to come to New York and play the role of Buttercup in Milton Aborn's production of that Gilbert and Sullivan favorite, *Pinafore*, at Erlanger's Theater, for a fortnight beginning Monday, May 18.

## German Grand Opera Company Announces Next Season's Plans

### Augmented Repertory to Include Lohengrin and Tannhauser

J. J. Vincent, managing director of the German Grand Opera Company, announces that the fourth American tour will commence on January 18, 1932, and will extend for a period of eight weeks. In addition to the regular repertory, which includes Wagner's *Das Rheingold*, *Die Walküre*, *Siegfried*, *Goetterdaemmerung*, *The Flying Dutchman*, *Tristan und Isolde*, and *Eugen D'Albert's Tannhauser*, it is planned to present *Lohengrin* and *Tannhauser*.

The roster for the coming season will include Dr. Max Von Schillings, who scored so notable a success here last winter, as general musical director, also Johanna Gadski, Magarethe Baumer, and a number of the other principals who were with the company last season. The orchestral and choral forces will be enlarged for the elaborate productions of *Lohengrin* and *Tannhauser*, and the entire company will number close to two hundred.

So emphatic has been the artistic success of the German Grand Opera Company during its three successive tours that demands for return engagements make it difficult for the management to assign dates to all applicants.

Mr. Vincent intends to leave for Europe within the near future to arrange for auditions with a number of distinguished artists and to supervise the design and construction of the stupendous settings for the new additions to the repertory. He will also make an extensive search in Europe for artists of American birth, as it is one of the primary aims of the German Grand Opera Company to lend encouragement and support to native talent.

### More Praise for the Modern Pianist's Text Book

The Modern Pianist's Text Book is receiving much laudatory comment. Letters to the author, Simon Bucharoff, from Eugene Goossens, Charles Wakefield Cadman and Josef Pasternack, have already been printed in these columns and need not be repeated.

Isadore L. Buchhalter of Chicago says that in his twenty years of experience as teacher of piano he never came across such a complete and masterful book. "It is," he says, "absolutely the greatest, best and most practical book before the public."

George Gershwin states that if he were to go on tour playing the piano, he feels that the book would be the only one necessary to take along as far as developing and keeping up the technic is concerned.

Esther Harris, president of the Chicago College of Music and teacher of many suc-



SIMON BUCHAROFF

cessful pianists, calls this book one of the outstanding technical studies for the piano. Mary Carr Moore, composer, says that the work contains material of value to the serious music student. C. G. Hoover, president of the Educational Music Bureau of Chicago, states that the book appears to him to be a most complete and practical manual for training the modern pianist. "It should," says Mr. Hoover, "find a warm interest among piano students, teachers and the profession."

## Karl Kraeuter-Willeke-Giorni

"It was a great pleasure to greet, last evening, in the well-filled auditorium, this admired and excellent chamber-music organization, and to confirm the customary high level of the artistry; the ensemble and the mutual understanding of the Trio companions."—*The Staats-Zeitung*.

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## Myrtle Leonard in Brilliant Opera Debut

Myrtle Leonard, a San Francisco girl, won an ovation in her home town on the occasion of her operatic debut with the Pacific Opera Company on April 23. *Ulrica* in *The Masked Ball* was the vehicle, de-



MYRTLE LEONARD

scribed by L'Italia as "a short but difficult role, in which she showed the possession of splendid vocal qualities and won from her public continued and enthusiastic applause."

Each of the critics was unanimous in his praise of this extremely talented young artist, who had previously made a reputation for herself in concert and oratorio. Miss Leonard sang with the Los Angeles orchestra not long ago with excellent favor. In fact everywhere she sings, she leaves a marked impression.

Commenting upon her *Ulrica*, Marie Hicks Davidson in the San Francisco Call-Bulletin said: "If selection must be made, however, the palm would go to Myrtle Leonard, contralto, as the sorceress, *Ulrica*. It is not an attractive part in appearance, but it provides opportunity for display of vocal range and great dramatic delivery. Miss Leonard's interpretation was well nigh perfect. The voice welled freely and with utter clarity. There was none of the throaty constriction which so often mars a contralto's production, and the tone dropped or ascended an octave without apparent effort, certainly without impairment of tonal value. She is perhaps the most promising young contralto before the public today and one who would add luster to any Wagnerian performances requiring an *Erda* of great vocal stature. She was on the stage in but one act, but left an impress upon the entire opera."

Ada Hanifin in the Examiner was of this opinion: "Myrtle Leonard, contralto, in the role of the witch, acquitted herself with a rich, full voice, even in range, sympathetic, expressive. Too, she is an admirable technician; the note is justly colored to suit the word."

Alexander Fried in the Chronicle declared: "Miss Leonard won remarkable success in her first opera appearance. Her contralto voice, full and deep in its tone, was aptly suited to the ominous music of the dusky soothsayer. In acting and in the phrasing of her song she showed an alert intelligence. After the grand ensemble in which *Ulrica* is a dominant character, Miss Leonard was recalled with prolonged applause."

The Musical West said in part: "She has a gorgeous opulence of voice, richly deep in its lower tones, brilliantly full in its upper ranges, and she gives the impression of tremendous reserve power. Grand opera is undoubtedly Miss Leonard's field, and she should find welcome in any opera company. Voices like hers are rare."

Of Miss Leonard's performance of *La Cieca*, Mr. Fried in the Chronicle wrote: "Miss Leonard added to her past achievement. The pathos of her character was pointedly realized in depth and modulated warmth of her dark contralto."

Redfern Mason in the Examiner said: "The *Cieca* of Myrtle Leonard was the best impersonation of the evening. Miss Leonard not only has a fine voice, but she uses it to fine effect, and her singing of *Voce di donna* brought down the house."

Marie Hicks Davidson commented: "Miss Leonard is really a radiant beauty, with a dazzling smile and skin like an apple blossom. Last night she was a crone in appearance, but an angel when she opened her mouth to sing. The voice is of pure quality, rich and deep in the lower register and clarion clear in the upper, which she takes easily, placing it here and there in the scale with clean attack. It is the loveliest contralto voice in the West, and her audience

was at no loss to apprise her of its opinion for she was called in front of the curtain time and again."

L'Italia published the following: "Myrtle Leonard was an excellent interpreter of the blind woman. She possesses a magnificent contralto voice, which, last night, she demonstrated, knowing how to use it expertly. She had enthusiastic applause from the famous aria in the first act."

La Voce del Popolo was of this opinion: "The role of the blind woman was well done by Myrtle Leonard whose beautiful contralto voice fits the role admirably. Miss Leonard is an artist of the first water by virtue of her intelligence and her fine vocal means. She sang magnificently the aria of Rosario and was meritoriously applauded. She unites all the principal characteristics indispensable to ascendancy in the field of vocal art: these are a warm voice of beautiful timbre, one possessing natural dramatic inflections, a fine method of singing, and histrionic ability."

Miss Leonard's success reflects much credit upon the teaching of Francis Stuart, of New York City, her only teacher. Vocally she has been reared in the Lamperti Method, which accounts for the critics' praise of her tone production.

Mr. Stuart considers her contralto the rarest of all voices, and in his long years of teaching experience he has never found more than three or four. What a happy meeting it will be, therefore, when Mr. Stuart rejoins his artist soon in San Francisco where he intends to spend the summer.

## Artists Everywhere

Paul Althouse has been engaged as soloist by the St. Louis Symphony Orchestra for January 1 and 2.

Frederic Baer, at the annual Keene, N. H., Music Festival will sing in Taylor's *The Death of Minneha* on May 21, and Verdi's *Il Trovatore* on the next day. He recently reappeared as soloist with the New York Oratorio Society in the Bach B Minor Mass. Other current engagements for Mr. Baer include Pittsburgh, N. Y.; New York City (University Chorus), and Rutland, Vt. In July he will sing the Beethoven Ninth Symphony at the Philadelphia summer concerts.

Annie Louise David, harpist, is to give a harp recital in Hartford, Conn., on May 22, and one at the Princess Theater, N. Y., on May 24.

Robert Goldsand has been engaged by the Haarlem Philharmonic Society for a concert on its series in the ballroom of the new Waldorf-Astoria Hotel next season. The Viennese pianist will play on December 17.

Caroline Lowe (voice instructor) and Hunter Sawyer, tenor, shared honors in the effective singing by the tenor of *The Lord Is My Light*, and *How Beautiful Are the Feet*, at the Fourteenth Church, C. S., New York. Mr. Sawyer was the recipient of compliments for his sincere, manly and expressive singing. Mrs. Tashjian and Mr. Wright head this church, situated on Washington Heights. Gladys Olsson Macry was the efficient accompanist.

### Piza Reception for Ruth Peter

Ruth Peter, soprano, who has been singing in opera in Italy, is paying a short visit to her native America, and will go abroad soon for further vocal activities there, especially in France. A week ago Friday afternoon, Samuel E. Piza gave a reception for Miss Peter at the Hotel Plaza, and a limited number of musical persons had the pleasure of hearing the guest of honor sing a few operatic arias displaying her full, rich, well-trained voice and her mastery of style and delivery.

### Philharmonic-Symphony Announcement

The Philharmonic-Symphony Society of New York announces that, at the request of Arturo Toscanini, Hans Lange, assistant conductor and assistant concertmaster of the orchestra, will be relieved of his duties as a violinist in order to devote all of his time to his work as assistant conductor.

### Guilmant School Commencement

The thirtieth annual commencement of the Guilmant Organ School will be given in the First Presbyterian Church, Fifth Avenue and Twelfth Street, Tuesday evening, May 26, at eight o'clock under the direction of Dr. William C. Carl. A festival program has been arranged for the anniversary in which the members of the graduating class will participate.

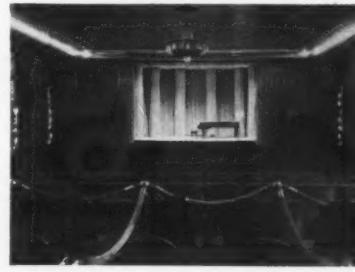
The final examinations are now in progress, with Professor Samuel A. Baldwin and Dr. Clarence Dickinson as examiners. The

organ tuning class have completed their work under Charles Schlette, and Frank Wright, Willard Irving Nevins and George William Volk are now doing the final coaching in their respective departments, while Dr. Carl is preparing the graduates for the commencement concert.

### The Barbizon-Plaza Concert Hall

A scant year ago the forty-two story structure known as the Barbizon-Plaza was in process of construction, rearing its steel skeleton to carry the architectural embellishments which have made it one of the show buildings of New York. Situated on Sixth Avenue near Central Park, the Barbizon-Plaza is rightly called an "Art, Music Residence Center." It houses picture galleries, studios and a small *Salon de Musique*, but the feature which is most interesting to musicians is the beautiful Barbizon-Plaza Concert Hall.

The hall is modern in every way—in decoration, in engineering and acoustics. Its walls are of fine satinwood, relieved with narrow panels of etched mirrors. The upholsterings are of sea-blue, while the stage lights reflect the golden sheen of the walls.



BARBIZON-PLAZA CONCERT HALL

So determined were those in charge of the building of this hall to attain artistic and structural perfection that it was almost the last thing in the Barbizon-Plaza to be completed. However, despite the fact that its doors were not officially opened until the concert season was well under way, the Barbizon-Plaza concert hall had a first season of eighty-three events.

Deerring to suggestions made by several of the most important concert managements, the Barbizon-Plaza has decided upon a revision of prices for 1931-32. This auditorium has proved a solution to the problem of the artist desiring to present his art directly and intimately to his hearers. New York has long felt the need of such a concert hall, and bearing this in mind, the management of the Barbizon-Plaza designed an auditorium whose capacity is not over 600.

The concert department of the Barbizon-Plaza is in charge of Catharine A. Bamman, who has been identified for over twenty years with the management of prominent concert artists and who has for twelve consecutive years been secretary of the National Musical Managers Association.

## Robeson Triumphs Again as Actor

According to a cable report, Paul Robeson, American Negro singer and actor, has added to his many triumphs in London in the role of Yank in O'Neill's *The Hairy Ape*. The role was created by the late Louis Wolheim in the old Provincetown Playhouse in New York. Robeson was enthusiastically acclaimed by public and press alike.

### New York Little Symphony Enjoyed

The New York Little Symphony, consisting of sixteen men, who made a most auspicious debut under Hans Bruno Meyer's baton several weeks ago, reappeared in an equally successful concert at the Roerich Hall on the evening of May 1. The program comprised: Haydn's Symphony in D major, the second in the old Breitkopf & Haertel enumeration and the 104th in the new; Gretz's overture to *La Caravane de Caire*; Hindu Masque and Chagrin d'Amour by the conductor himself, as well as other compositions by Elgar and Albeniz.

The program was admirably rendered, revealing the high standard of the new organization, which plans a longer series of concerts next season with programs of new and ancient music.

The organization disclosed a fine quality of tone, especially in the strings, also a coordination and sympathy among its members which produced excellent results. The good sized audience had a very enjoyable evening.

The third concert takes place today, May 16, under the direction of Mr. Meyer, a skilled wielder of the baton.

### Thibaud for Ecole Normale in June

An announcement appeared in the *MUSICAL COURIER* of April 18 to the effect that Jacques Thibaud would give a series of technical and interpretative lessons in violin playing at the Ecole Normale de Paris between May 15 and 30. The dates of this series have been changed to June 8, 11, 15, 18, 22 and 25.

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## Josten Gives Rodelinda at Smith College

(Continued from page 5)

ward. The action, which takes place in Italy in the sixth century, deals with court intrigue and its effect on Rodelinda and her husband, Bertaric. Rodelinda thinks that Bertaric has died in exile. Grimwald, who has usurped the throne, loves Rodelinda, and Hadwig, Rodelinda's sister-in-law, loves Grimwald. Garibaldi is trying to win the throne for himself. In the end Garibaldi is killed, Bertaric regains his throne and is united with Rodelinda.

This tragic tale of love and intrigue is told in a manner long since obsolete. The drama has little enough value, and the music holds the attention throughout. Arias alternate with recitative, and the action is so slow that one almost loses the connection between one scene and another. The dignity of the past is too stately for modern ideas, and one cannot conceive of this work ever resuming its place in the repertory of any modern opera house. Yet it has a nobility that few modern operas offer, and the music is as splendid as any Handel ever wrote, with the exception, perhaps, of some of his best known oratorios.

However, the conventionality of the operatic form that Handel used is not a feature that stands against the modernization and revival of such works as this. Conventionality came on down through the decades in the development of opera and reached modern times. Even today operas are being played which are, after all, only a progression of aria, chorus and recitative. It is rather the fact that Handel has treated his personages on the stage with little characterization. The music, powerful and beautiful as it often is, runs along with an evenness that is hardly applicable to our modern ideas of opera writing where the delineation of each character is carefully treated by the composer, and where each sentiment, almost each phrase or word, is given its apposite musical chord, harmonic or melodic progression.

As to the performance, too much praise cannot be given it, especially if we consider the conditions under which Mr. Josten must have worked. The entire production was

without hitch, and each of the individuals proved to be excellent. Mabel Garrison was impressive and sang with beauty of tone and fluency. Miss Kraushaas has a beautiful voice and knows how to use it. Mr. Laramy sang with force and sonority, and the others were certainly adequate in their roles, Mr. Brownell's tenor being perhaps especially notable.

The ballet and orchestra consisted chiefly of students of Smith College, and did remarkably attractive work. Both Smith and Amherst College students took part in the ensemble. As to the staging and costuming, it was, in so far as one is able to judge, a perfect imitation of the methods of Handel's time, such as one sees it to be by observation of old pictures. There was an immense amount of costuming, and it was all of the most decorative sort. Mr. Josten conducted splendidly, and gave the music its full value.

### Edith Mason and Giorgio Polacco Re-Wed

Glad tidings in the operatic world are to the effect that Edith Mason and Giorgio Polacco, artist couple who were divorced two years ago have been re-wed. Both



Cosmo News photo

### MR. AND MRS. GIORGIO POLACCO

were prominent members of the Chicago Civic Opera Company—Madame Mason as a prima donna soprano and her husband as orchestral conductor. The reunion was cemented in Zurich, Switzerland, the couple going there for that purpose from Italy, because the law of that country does not recognize the validity of divorces. After her divorce, Mme. Mason married again, but the new union lasted only about a year.

### Alberto Jonas Entertains Paderewski

Last Sunday afternoon a large and distinguished gathering attended at the home and studio of Alberto Jonas, on the occasion of a reception and pupil recital given by the eminent piano pedagog in honor of the pianistic grand master. The program consisted entirely of compositions by Paderewski, nine in all.

Four young lady pupils of Jonas braved the critical survey of the famous virtuoso, and, remarkable to relate, showed not a trace of nervousness. One and all they were rewarded by gracious smiles and handshakes from the master.

Realt Sadowski opened the recital with the Variations and Fugue, Op. 23, which she played with complete technical and musical grasp. There followed Mercedes Ramirez, who did equally well in the Melody and Polonaise. Then Mildred Gordon, a little Miss in her early teens, gave an astonishing performance of the Variations and Fugue, Op. 11. During the variation which em-

bodies most difficult glissando passages, Paderewski's face was suffused with smiles. Eugenia Buxton displayed deep feeling and remarkable technical accuracy in Theme Varie, Nocturne, Scherzino and Cracovienne Fantastique, and Elizabeth Hippie, with Alberto Jonas at a second piano gave a remarkable performance of the Concerto in A minor, a work which the composer-pianist introduced at his New York debut in 1891.

After the music Mr. Jonas made a few eloquent and heartfelt remarks in honor of the distinguished guest, who in a few well-chosen words reciprocated in kind. A buffet luncheon then claimed the attention of the guests.

### Elizabeth Duncan School

A spring recital at the Hotel Astor by the Elizabeth Duncan School, Anita Zahn, director, gave a large audience some idea of the work accomplished there and served to show the dance in relation to education, play and profession. In this day when all forms of art lean so heavily toward modernism and are marked by angularity, irregularity and the feeling of the mechanistic, it is particularly pleasing to observe the results of Miss Zahn's teaching, a type which cannot be outmoded because of its basic qualities.

With the youngest group of children, averaging from three to five, Miss Zahn illustrated the fundamental studies, and as the children skipped or ran, the lightness, rhythm and natural grace of their movements were pleasing to see.

The second part of the program consisted of children's songs, set to music by Raymond Bauman, music director of the school, who was at the piano for the entire program and whose playing was a real incentive to the dancers. The ten songs, verses by Olga Erbslöh Müller, were beautifully sung by Vivian Holt, soprano. The music, modern in feeling, expresses freely the various moods conveyed by the words, and while many of the songs are very difficult to sing, still they are easily within the comprehension of children. They are brief and spontaneous bits of writing, appealing alike to children and grown-ups. Miss Zahn's second class of children, averaging from seven to twelve, interpreted the songs in dancing as they were sung, and seemed to take great joy in doing so. Miss Holt, the children and the poetess were enthusiastically applauded, and special appreciation was bestowed upon Mr. Bauman.

The third group introduced the adult class with Miss Zahn, beginning with the Franck Prelude and Chorale well done musically and choreographically. It was followed by a graceful interpretation of a Mozart Menuet by Maude, Carol, Mary Elizabeth and Rosemarie. Autumne, verses by Paul Verlaine, was exquisitely portrayed by Mr. Bauman in his own musical setting and by Miss Zahn in her dance conception, both sensing and conveying the subtlety of mood and the poignant beauty expressed by the poet.

Another number was danced by Anita Zahn alone—the Sea, by Palmgren—in which she made one feel the undulating rhythms, the powerful sweep and the restlessness of the sea.

The finale was the result of the cooperation of talents. Miss Zahn with her group developing in dance the ideas simultaneously with Mr. Bauman in music, beginning with the portrayal of the machine and gradually growing warmer and more human, till at last the human soul evolves. As in his other numbers, Mr. Bauman displayed individuality of style, freshness and warmth of feeling in his writing, and artistry in his playing.

### Sidney Dietch to Continue Vilonat Studios

Sidney Dietch, who was assistant to the late William W. Vilonat for the past fifteen years, has announced the removal of his studio to the Sherman Square Studio Building. As the recognized exponent of the vocal principles of this noted pedagogue, Mr. Dietch will continue his work under the name of the Vilonat Studios.

Mr. Dietch will teach in Berlin during July and August. Numerous well-known European artists, former pupils of Mr. Vilonat, who are now appearing in opera and recital on the continent, will continue their study with Mr. Dietch during his Berlin season. He will also be accompanied by a number of his American pupils, who will continue their studies there until the reopening of Mr. Dietch's New York studio in September.

Mr. Dietch's assistant, Vera B. McIntyre, a former Vilonat pupil, will be in charge of his New York studio during his absence.

### Matzenauer in Aida

Mecca Temple held a large audience on Saturday evening, May 9, for Paul Sydow's performance of Aida, the bright spot of which was the appearance of Margaret Matzenauer, as Amneris. She had not been heard here in opera since her retirement from the Metropolitan.

Mme. Matzenauer was in excellent voice and revealed anew the opulence and richness of her voice and superb artistry. She was most enthusiastically received, especially after her big scene in the last act when she



ALICE LINDEAU,

age ten, who, assisted by other Effa Ellis Perfield pupils, will give a piano and musicianship recital at the Hotel Roosevelt on Sunday afternoon, May 17, at three o'clock.

had a genuine ovation. There are very few artists of Mme. Matzenauer's calibre these days and one misses her at the Opera.

The Aida was entrusted to Edith Wallack, of Washington, D. C., winner of the contest for the role. She made an attractive appearance and is the possessor of a voice of pleasing, pure quality which she used effectively. Also worthy of special note was the baritone, Santiago Font, who sang Amneris. He has a beautiful voice and was well received. Others in the cast were: Antonio Nicolich, Armando Jannuzzi, Francesco Curci and Regina del Canto. The ballet was good, and Mr. Guerrieri, favorably known here, may be accredited with a stirring reading of the score.

### Greenwich Village Has a Music Festival

A four day community music festival, arranged by Greenwich House as the "Village's" contribution to Music Week, started on May 6. The opening event was a dinner given by the Greenwich Neighborhood Association at the Hotel Brittany. Grover A. Whalen was toastmaster, and addresses were made by Marion Rous, Magistrate Jonah J. Goldstein and Assemblyman Langdon W. Post. After the dinner there was community singing, led by Kenneth S. Clark, director of the Civic Music Division of the National Bureau for the Advancement of Music.

On May 7 a symposium of "music for today" was held at Greenwich House Music School. Marion Bauer, of N. Y. University, spoke on Today's Possibilities in Music Education and additional addresses were made by Charles L. Seegar and Dr. Franklin L. Hunt.

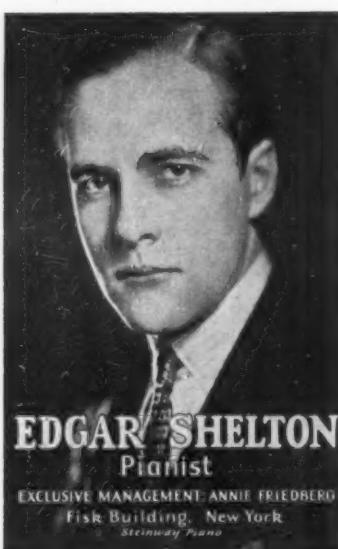
Other events of the festival included appearances of public school choruses, the Metropolitan Life Military Band, a concert in Public School No. 3, a children's program at Hudson Park Library and a program of Italian music at the New School for Social Research. On Sunday there was special music in thirteen churches of the district. All the events were free to the public.

### Women's Symphony Ends Season

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman, conductor, recently closed its season with a concert in the ball room of the Bellevue-Stratford, Philadelphia. The Philadelphia Inquirer, in an editorial devoted to this organization, lists the Women's Symphony Orchestra among the musical organizations of the city that have done highly commendable work. Reviewing this concert, the Inquirer declared the work of Mr. Leman and his players showed more than creditable skill and understanding. The Bulletin spoke of the steady growth of the orchestra, and the Ledger said that under the inspired baton of J. W. F. Leman, the musicians drew virtual ovations from the audience.

### The Volpes in New York

Mr. and Mrs. Arnold Volpe arrived in New York on May 9 to remain for several months. Mr. Volpe had a most successful season in Miami as conductor of the symphony orchestra, and in fact it is recorded that it was the most artistic successful season since the organization's inception.



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## Juilliard Foundation to Open New Music Center in Fall

Three Units of Foundation to Occupy Enlarged Juilliard  
Building—Orchestra, Opera, Recital and Lecture  
Series Outlined

Representatives of the press were guests of the Juilliard Foundation at a luncheon, May 7, at the Hotel Elysee, New York. John Erskine and Ernest Hutcheson were hosts. The purpose of the luncheon was to describe the plans and projects of the Juilliard School in its new home next season.

It was announced that Oscar Wagner, who, in addition to teaching in the Graduate School, has been assistant to Dean Hutcheson, has been appointed assistant dean of the entire institution—the Institute of Musical Art as well as the Graduate School. Olga Samaroff will be director of the extension work. Frank Damrosch continues as dean of the Institute of Musical Art.

The new building of the Juilliard School of Music, adjoining the present building of the Institute of Musical Art on Claremont Avenue, will be opened this October, and will house the Institute of Musical Art in enlarged quarters, the Juilliard Graduate School, now located in Fifty-second Street, and the Juilliard Opera School. The building is sound-proof throughout. Besides the usual classrooms and studios, it contains a library and reading rooms, radio laboratory in which students can be trained for radio performance, a gymnasium, game room and cafeteria. It also contains an



Albert Petersen photos  
ERNEST HUTCHESON

auditorium with a stage adequate for opera performances, and commodious rehearsal rooms. The auditorium will contain a four-manual organ built by Casavant Freres.

It is planned to dedicate the building with a series of three concerts—a recital by a distinguished artist, a concert by the school orchestra, and the premiere of an opera by an American composer and an American librettist, the cast and orchestra made up entirely of Juilliard students. These three events are tentatively scheduled for early in November. The Juilliard Orchestra concerts until now given in Town Hall or Carnegie hall, will in future be given in the new school auditorium. There will be in addition operatic performances, chamber music concerts and debut recitals, as well as a series of illustrated lectures on the history of music by Mme. Samaroff and lectures on

The Materials of Poetry by Mr. Erskine. The location of the new school makes these events easily accessible to numerous music lovers who have been inconvenienced by the long journey to downtown auditoriums and the difficulties in obtaining tickets to major concerts. The Juilliard series, offering, as it does, entertainment of such excellence, will be a boon to residents of the Columbia University district and Washington Heights, and, with the opening of the new bridge across the Hudson, the new Juilliard



OSCAR WAGNER

liard building will be within easy reach of those living on the New Jersey shore.

The suggestion was made that the Juilliard School appoint its own press representative who will make sure that news of these concerts reaches both the daily papers and the music journals.

### Jacel and Gandolfi Added to Ravinia Personnel

Frederick Jaegel, tenor of the Metropolitan Opera, and Alfredo Gandolfi, baritone, are among the new members added to the Ravinia Opera Company personnel for the season beginning June 20, and running through August 31. They are scheduled for various roles of the repertory, including parts in some of the novelties to be presented during the summer at Louis Eckstein's famous opera haven.

### Hertha Harmon and Burton Lane in Recital

Hertha Harmon, dramatic soprano, gave a recital at the studio of Louis Simmons on lower Fifth Avenue, New York, on May 5. She sang a miscellaneous program, including works by Simon Bucharoff. Among the numbers which best showed the dramatic quality of her voice were two selections from the Wagner operas, and the Erl King of Schubert.

Miss Harmon has an excellent voice which has been well trained, and her singing was evidently to the liking of the audience which entirely filled the studio. She sang several encores, among them an aria from Aida and Elsa's Dream from Lohengrin. She was assisted at the piano by Virginia Holmes.

Burton Lane, a pupil of Mr. Bucharoff, played a series of classic compositions, and proved himself to be a brilliant artist.

### Charles Miller in Recital

Charles Miller, violinist, recently gave an interesting recital in the New Century Drawing Room, Philadelphia, before a good sized audience. Mr. Miller was assisted by Josef Wissow, pianist, in the performance of the Cesar Franck sonata for violin and piano. Following this Mr. Wissow again assisted in Cyril Scott's Tallahassee Suite, which pleased the audience immensely, and necessitated encores.

Two of Leo Ornstein's compositions were followed by Melodie (Ernest Bloch), The Song From Afar by Francesco Malipiero and a number by Erik Satie. For these solos, played with tonal beauty and deep feeling by Mr. Miller, Maurice Katz was at the piano. The final number was a string quartet, Jazz, composed by Mr. Miller, who played the first violin part, assisted by Jacob Dein, second violinist; Leonard Epstein, violist; and Joseph Vetere, cellist. The quartet made free use of so-called jazz rhythms but not exclusively. There was much melody, and some notable solo parts for cello and viola. It proved to be a very interesting work and should offer good possibilities to quartets in search of new material.

Mr. Miller studied violin with Hans Letz, Franz Kneisel, Leopold Auer and Carl Flesch. He has been a member of the Philadelphia Orchestra and of the Minnesota Symphony Orchestra, and has also appeared as a conductor.

### Keene, N. H., Festival Announcements

Keene, N. H., announces its twenty-ninth annual festival, to be held May 20, 21 and 22. The soloists for the first two days will include Betsy Lane Shepard, soprano; Edith Myers McCullough, mezzo-soprano; Ralph Errolle, tenor; Frederic Baer, baritone; Willem Frank, pianist; and Walter Smith, trumpeter. The ensemble music will feature the Keene Chorus Club, George S. Dunham, conductor, and The Boston Orchestral Players. May 22, Verdi's Il Trovatore will be given in English in concert form by the full chorus and orchestra, assisted by Frances Peralta, Henrietta Wakefield, Mr. Errolle and Mr. Baer, with smaller roles taken by Mildred Whitcomb, William Bridge Jones and William Nye, all of Keene.

### Gladys Mathew Returning to America

Gladys Mathew, American coloratura soprano, who has filled many concert and operatic engagements in Vienna in the last two years, recently went to Milan, where she expects to remain for about a month. After she leaves Milan, Miss Mathew will go to Paris and London for short visits, after which she will return to the United States.

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[San Francisco Call.]

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CHARLES CITY DAILY PRESS

NEWS AND COURIER

KATHRYN MEISLE CHARLESTON, S. C.

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Contralto's Appearance Is Auspicious Opening B Sharp Season HAS VOICE OF RARE

Superb Contralto Voice Is Enhanced by a Winning Personality

THE favorite of two continents, Kathryn Meisle has been reengaged as guest artist in leading roles for the Cologne and Berlin State Operas for the spring of 1932.

AN all-year round favorite, Miss Meisle sang 20 concerts this March and April alone, including appearances in the "St. Matthew Passion" with the Philadelphia Orchestra under Ossip Gabrilowitsch, at the Emporia, Kansas, Festival, in Havana under the auspices of the Sociedad Pro Arte Musical, with the Boston Handel and Haydn Society, the Salem Choral Society, and the Apollo Club of Brooklyn.

KATHRYN MEISLE'S summer engagements include appearances at the Hollywood Bowl, with the Philadelphia Orchestra at Robin Hood Dell, on the Atwater Kent Hour (7th successive year), and on the concert course of the Summer Session of the University of Kansas.

May 16, 1931

MUSICAL COURIER

21

# MEISLE



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OPENS OCTOBER 20

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## Cincinnati's Annual Music Festival a Brilliant Event

(Continued from page 5)

of the baton, whose presentation of the score was perfect in every respect.

Cincinnati may well be proud not only of its superb orchestra but especially of its wonderful May Festival chorus. Think of 900 amateur singers voicing Mahler's difficult music with the precision, beauty of tone and shading of a single professional singer! Exactly this was accomplished by the regular chorus, assisted by the Conservatory of Music chorus and a choir of children from St. Lawrence School. The writer has attended many of these festivals, at none of which there was such choral work as on this occasion. The enlarged orchestra was as excellent as the chorus, and this is the highest tribute that can be paid the players of the Cincinnati Orchestra.

Seven fine solo singers participated, and we review their work in the order in which they were programmed. We do not understand the reason that prompted Editha Fleischer to have conductor Goossens ask indulgence from the audience as she was suffering from a severe attack of tonsillitis. Her singing did not reflect any ailment, and as a matter of fact, she sang far better than was the case on the previous evening. Her delivery was clear, her diction excellent and she made a deep impression. Jeannette Vreeland, one of the foremost American sopranos of the day, sang the music allotted to her role with great eloquence and created a stir among her listeners. Helen Kessing voiced pleasantly the few bars given to Mater Glorios.

Local managers, music lovers, sharpen your pencils and write down the name of Muriel Brunskill, a contralto new to these shores, who made her American debut here. She has a voice the like of which these ears have not heard in many a year. Such opulence and beauty of tone as were displayed by this genial artist took us by surprise and we were in the heavens while she sang. Her stupendous success had every mark of a personal triumph.

Excellent, also, was Eleanor Reynolds in the other very important contralto part. Here is another singer who is the possessor of a beautiful voice, rich in every register and whose interpretation of the Mahler music was that of a genuine artist.

Dan Gridley's first appearance at the Cincinnati Festival presages many return engagements in this community and many appearances elsewhere. He thrilled his auditors by the clarity, purity and surety of his song and today he is the toast of the city.

Fraser Gange, another admirable artist, gave prominence to the role of Pater Ecstatis, and his rendition of the part added to the success of the night. Last, but far from least, Herbert Gould, in excellent form, sang with his usual artistry, clear diction and perfect phrasing.

The performance of Mahler's Eighth Symphony is epoch-making in the history of these festivals and may well be written in golden letters in the annals of the organization.

The second program was ushered in with a good performance of Bach's cantata, *Phoebus and Pan*. In this work we admired especially among the soloists, Jeannette Vreeland, Dan Gridley, Muriel Brunskill, Fraser Gange and Herbert Gould.

### THIRD CONCERT, MAY 7 (AFTERNOON)

The third concert was one upon which one may well rhapsodize. The house was jammed to suffocation; not only was every seat filled, but hundreds stood in the back of the downstairs floor and as many in the back of the balconies. Of course it was a regular Lily Pons house, yet she had never sung here before, but her sensational success at the

Metropolitan and her triumphs elsewhere excited the curiosity of the public here, which like its brethren from Missouri wanted to be shown. Miss Pons showed beyond doubt that her popularity in the east is not a fluke but the just tribute of intelligent audiences for one of the most charming and beautiful singers that has ever graced the operatic stage or concert platform.

As Miss Pons made her appearance on the stage she was greeted only cordially by the expectant and discriminating audience. Modestly gowned in a white Parisian model, her hair combed straight back, she looked a girl in her late teens and before she had sung a single note one felt that she had the public wishing her the best. Then a hush came over the audience and we heard as fine singing of the aria of the Queen of Night from Mozart's *Magic Flute* as we have ever heard from a human throat. At the close of the number the audience broke into tumultuous plaudits and recalled the young diva time after time to the stage. Between her first number and her singing of the Bell Song from *Lakme*, the orchestra rendered in a superb manner the overture to Mozart's *Magic Flute* and the same composer's *Eine Kleine Nachtmusik*. Happy indeed are Cincinnati to possess such a fine orchestra and such a young master of the baton as Eugene Goossens.

In the Bell Song, Miss Pons had ample opportunity to show the full gamut of her art, and the exhibition of her prowess in vocal gymnastics, unexcelled pyrotechnics, flute-like tones, silvery in quality, caught the fancy of the listeners. The ovation that followed indicated what unbounded enthusiasm the Cincinnati public has in store for an artist of extraordinary attainment.

After the orchestra gave another fine account of itself in Mozart's Eight German Dances, Miss Pons sang as her final contribution the Mad Scene from *Lucia*. That she had it transposed half a key higher than the original and thus soared to the highest vocal altitudes reached by a human throat, left at least one auditor very cool. The majority of the public reacts to phenomenon. What pleased us most was that absolute accuracy of pitch, that elegance in phrasing, that perfect French and Italian diction, that complete assurance, which one expects of a veteran and seldom discovers in a youngster. Miss Pons is very young. What a joy to have youth, and by her singing she made all of us more or less "old fogies" feel young and refreshed. At the close of her final number the triumphant songstress was recalled innumerable times and we credited at least one of those recalls to our own very strong palms.

After a long intermission, during which we heard nothing but the name of Pons, how she compared with this or that other famous star of years ago (the first festival here was held in May, 1873) we were happy to hear the Overture, *Bacchanale* and the first act of Wagner's *Tannhäuser*.

Since the beginning of the festivities we have had many opportunities to judge Goossens as a choral conductor and as a symphonic director but in the *Tannhäuser* excerpts we had a chance to discover that he is also a very fine operatic conductor and a superb interpreter of Wagnerian music. Though generally the orchestra takes a preponderant place over the soloists when Wagnerian opera is given in concert form, the case was reversed on this occasion, as, after a beautiful rendition of the overture, the orchestra took its correct place in the presentation and became a splendid accompanist. Few conductors know the voice; Goossens no doubt does.

Walter Widdop, in the title role, strength-

ened the fine impression he made at the first concert. Singing opera seems not foreign to him, as he was so much at ease that one gathers that he has had much experience in a field in which likely he will be in demand here. Widdop sang the difficult music exquisitely and his enunciation of the German text would put to blush many a Teutonic *Tannhäuser*. He reaped, with Coe Glade, who sang the role of Venus, the first honors of the performance.

Coe Glade has one of the most beautiful mezzos that one can encounter either on the operatic stage or in the recital hall. She, too, is a very young woman, who has already achieved big things in the musical world and for whom the future should hold untold glories. She made a palpable hit and her singing richly deserved that personal recognition.

Very well sung by Mary Conrey Thuman was the music given to the young Shepherd. We again admired the diction and voice of Fraser Gange; likewise, delighted in the manner Herbert Gould delivered the music of the Landgrave. Pleasing were Guy Harris as Walter; Robert J. Thuman as Biterolf; George J. Mulhauser as Schreiber and Edward Woelters as Reinmar. The chorus of women, male chorus and The Orpheus Club, all deserve more than a passing word. They sang well, true to pitch and that is more than can often be said of an operatic chorus.

A very exhilarating concert, during which we admired the solo work of Emil Heermann, concert-master of the orchestra and of his able colleague, Raoul Berger, another very good violinist.

### FOURTH CONCERT, MAY 8

A capacity audience was on hand when Pierné's justly popular *Children's Crusade* was given here for the fifth time since the inception of the May festivals. Cincinnati is justly proud of its children's chorus and for that reason as well as for the merits of the work Pierné's has so often been featured at these festivities.

The children of the public schools of Cincinnati, who have been well trained by Alfred Hartzel and his associates, thrilled the audience by the manner in which they voiced the music. The children did not sing with shrill voices; their tone was mellow and clear and they sang as young "veterans." Then too, those children have been taught how to enunciate, and without having to use the text in the program we followed their journey from the time of their departure to the end of their pilgrimage. To the children, therefore, to Eugene Goossens, who conducted them, to Alfred Hartzel, the chorus master, to Ernest G. Hesser, director of music of the public schools, Albert Schwartz, principal of the Cummins, U. D. Clephane, principal of the Evanston School, E. W. Wilkinson, principal of the Hoffmann School, E. M. Sawyer, principal of the Hyde Park School, and H. L. Flessa, principal of the William Howard Taft School, are due words of congratulation.

As aforesaid, the children's chorus was the feature of the program. Nevertheless, they did not run away with the honors of the night, the first being won by Conductor Goossens, who gave a remarkable reading of the lovely composition. He had his huge forces at all times under perfect control, the children following his easy beat, the orchestra giving uncommonly good accompaniment and the soloists as well as the festival chorus, tuned up to the enthusiastic pitch of their leader, gave of their very best and made the concert a memorable event; and in stating that the performance was wholly inspiring we report faithfully the impression produced on the huge audience by Goossens and his cohorts.

The Cincinnati Festival Chorus distinguished itself, too, by its rendition of the music of this and other oratorios. Though the ladies outshone the men (this is due to the fact that they outnumber the men by four to one and this is regrettable), yet the hundred odd men sang with such force that

often their tone blended with that of their colleagues of the gentle sex. Of the women's chorus only words of appreciation can be set down. Those ladies, who have probably more time to give to the conductors than the men, all amateur singers but in business, have done a great deal in making the Cincinnati Festival world famous. The ladies sang with such purity of tone, such vitality in dynamic passages and such soft tones in pianissimos that they ingratiated themselves with the public and with the connoisseurs.

The soloists were equally successful. Editha Fleischer, completely recovered, sang beautifully the music written for Ally, yet here and there she deviated from pitch, but one does not recover from an attack of tonsillitis and bronchitis over night, and we admire Mme. Fleischer's sportsmanship in remaining until the end as soloist of this festival. Many other prominent artists would not risk their reputations as she did, but she would not disappoint the public and for this we admire the gifted singer and the courageous woman.

Jeannette Vreeland showed to great advantage as Alain, delivering the music with that assurance and that nobility of tone to which this artist has accustomed us, and the clarity of her tones and the loveliness of her voice were potent factors in making her performance excellent in every respect.

Dan Gridley did more than well with the part of the Narrator, even though the inclement weather seemed to have affected some of his high tones. Nevertheless, he dominated the performance.

In the small part of an old sailor, Herbert Gould disclosed his sonorous bass to best advantage, and his work at the festival will be remembered. Carol Mathes Tiemeyer, a member of the festival chorus, sang the small part of a mother so well that the management will see to it that at the next festival she will be given a bigger role. She fully deserves to be engaged as a regular soloist. She has the voice, the authority and the musical knowledge expected from the professional artist.

It must also be mentioned that Lillian Tyler Plogstedt, who we understand is a critic on one of Cincinnati's foremost dailies, is also an organist of the first order, as shown in her playing at the concerts we have reviewed.

As far as we were concerned, this ended the festival, but two concerts had yet to be presented—one in the afternoon and the other in the evening. Those final programs are reviewed by Helen Beck Berger, the able Cincinnati correspondent of the MUSICAL COURIER.

### FESTIVAL SIDELIGHTS

We should have mentioned in our review that the St. John Unitarian Choir and the chorus of the Cincinnati Conservatory of Music, which did such splendid work throughout the festival, are directed by John A. Hoffman. Also that the Orpheus Club is conducted by Thomas James Kelly, the College of Music Chorus by Sarah Yancey Cline, and the children's choir in the Mahler Symphony was from the St. Lawrence Parochial School, of which J. Alfred Schehl is conductor.

Hundreds of visitors came to Cincinnati for the festival and we apologize to those we do not mention, for, though we have a good memory for faces, we very easily forget names. We bowed to Stewart Thompson, the amiable manager of the Cincinnati Symphony Orchestra, and his wife, a well known Cincinnati soprano. . . . We also saw Louise Snodgrass, the gifted composer, arm in arm with another well known international composer, A. Walter Kramer. . . . We noticed a group around Ann Kaufman Brown, gifted soprano, and her popular husband, a great lover of music. The Stillman Kelleys were there. We shook hands with Prof. Schroeder, for many years in Chicago and for several in Cincinnati, where he teaches voice. We had the pleasure of a chat with Dr. Fricker, the able and inter-

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# MAAZEL

nationally known conductor of the Mendelssohn Choir of Toronto, which organization may visit Europe within two years. The choir will again have the assistance of the Cincinnati Symphony at one of its concerts. New York and Chicago are clamoring for your choir, Doctor; let us hear it again. Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra, and Walter F. Teschan, its capable manager, were noticed applauding Eugene Goossens vehemently at the close of the Mahler Symphony. Richard Copley was all over the place, being congratulated on the work of the soloists, most of whom are under his management. Isaac Van Grove was seen in conclave with Manager Miller of the Zoo Opera, where, it was learned, that Coe Glade is to be one of the stars for this summer's performances. Though it is not in our make-up, we were the glad-hand artist, and shook hands with many people we were happy to meet, among them the Heermann brothers. Emil, as is well known, has been concertmaster of the Cincinnati Orchestra for many years and a more popular musician is not known in Cincinnati. Raoul Berger, second concertmaster, is a modest young man—too timid, perhaps for his own good. Arthur J. Gaines, recently appointed manager of the St. Louis Symphony Orchestra, came for the last two concerts. He was escorted by two prominent St. Louis society women, members of the board of trustees of the orchestra. Dr. Wesley La Violette, assistant director of the Chicago Musical College, was very much in evidence and seemed to enjoy the proceedings. The amiable J. H. Thumann, secretary of the Cincinnati Music Festival Association, had many a good anecdote to tell. Though very busy, Thumann has always the time to be agreeable to visitors. We had a nice talk with Rudolph H. Wurlitzer, who knows music and who is not slow in expressing his opinion openly. John A. Hoffmann and his charming wife were always surrounded by many friends. Too, we saw Bertha Baur, chairman of the board of the Cincinnati Conservatory; also Dean Evans, and Manager Mook of the Jame School.

During the first intermission of the Brahms Requiem, which was played in memory of Frank van der Stucken, a tablet bearing a very good likeness of the late popular conductor of the festivals, was unveiled. No speeches were made and the affair passed unnoticed to many.

Thomas James Kelly was there, likewise his charming wife. Then we met his brother, a chaplain, and his wife, both of whom were on their way back to London from India, and they informed us that no such music is heard in that country.

Dan Beddoe, who sang on Saturday, was also among those we were happy to see. We also saw Mr. and Mrs. George F. Dana, president of the Cincinnati May Music Festival Associations. We noticed in the foyer Walter A. De Camp, Dr. and Mrs. Sydney Durst, Mr. and Mrs. Lino Mattioli. The beautiful and already popular Mrs. Eugene Goossens was as much feted socially as her husband was musically. Both were lionized throughout the week, and they have both established themselves firmly in the city which will be their home for many years to come, as, though Goossens has only a two year contract with the Orchestra, he will stay here for many years. We understand that he already has been reengaged for the next festival in 1933, and this no doubt indicates that his contract will be renewed.

We heard a lady telling Manager Copley that she did not like Phoebus and Pan at all. "Too modern for me," she said, "I hate those modernists." "But, Madame," answered Copley, "the music is by Bach," "I know it," was the quick repartee. "He is the musician whom our modernists are follow-

ing." Cincinnatians are very musical; they know their music, hundreds nightly following the proceedings with scores. Some artists were made nervous by a woman in the third row, who being far-sighted held her score way in front of her and she shook her head whenever a musical error was committed. One must be one hundred per cent to appear before such an audience.

RENE DEVRIES.  
(Fifth Concert on page 28)

### Cleveland's Opera Week Draws Huge Crowds

Lily Pons, Gigli, Tibbett, Bori, Jeritza, Ponselle, Thill and Lauri-Volpi Feted—Peter Ibbetson Proves Great Favorite

CLEVELAND, OHIO.—The spring festival of grand opera presented by the Metropolitan Opera Company which Cleveland has enjoyed for the past eight seasons, came to its close in a whirl of glory. Artistically, musically and financially this year's eight performances, given in six days, exceeded in attendance any previous records. Grand opera in Cleveland has again proved not only that it can pay for itself, but also can put aside a generous balance to meet expenses of a less fortunate season. Peter Ibbetson drew the largest audience, and receipts of \$30,000 for this one performance not only broke the record for Cleveland but also, so far as is known, for any other city.

The presence of the new soprano, Lily Pons, created the second sensation of the week. Heard first in Mignon, with Lucrezia Bori in the title role, she appeared again in Rigoletto, and at the final performance of the festival in Lucia di Lammermoor, each time creating a furore. To each role she brought the marvellous combination of tone, technic and intelligence that distinguish the singing of this fascinating coloratura soprano. Perfectly rounded phrases, absolute accuracy of pitch, greatest ease in the highest of registers, distinguished each performance. It was a remarkable series of productions that the Metropolitan Company gave to Cleveland this year.

Rosa Ponselle, a great Cleveland favorite, opened the season with Lauri-Volpi and Lawrence Tibbett in the cast of La Traviata. More beautiful blending of rich voices it would be hard to conceive. For the second night Jeritza in Tosca, Tibbett, and the new French tenor, Georges Thill, triumphed.

The Thursday matinee has for years been called the children's afternoon, for special prices are arranged—hundreds of seats in the balcony selling for seventy-five cents and a dollar to children of the public schools. Rigoletto, with Lily Pons, drew a packed house, and though the rather lurid story did not lend itself so well to school preparation, yet the immortal quartet, La Donna e mobile, and other arias were familiar to the children and they loved the music well enough to forget the vicious plot. When Lily Pons sang the Caro Nome, both children and adults held their breath in joyous appreciation.

Gigli's beautiful singing has been one of Cleveland's yearly treats. This time he again afforded all the joy of hearing his limpid voice in Lucia and Rigoletto, and a more perfect combination of voices than those of Gigli and Pons could hardly be hoped for.

Cleveland has come to the end of its first five-year guarantee for the opera with \$25,000 surplus. Subscriptions are now being made for an additional five years, and not difficult to obtain since up to this point no demand has ever been made upon the opera supporters.

ALICE BRADLEY.

### Littau Warmly Received as Omaha Orchestra Season Closes Large Audience Keenly Appreciative of His Fine Work

OMAHA, NEBR.—An extra popular concert by the Omaha Symphony Orchestra brought out a good sized audience to enjoy the lighter fare offered by a program made up of favored numbers. Joseph Littau, the conductor, was received with a warmth of welcome which must have assured him that the people of the community have taken him into their hearts. There was nothing equivocal about this reception. It was at once spontaneous, enthusiastic, unanimous—an expression of regret at the genial conductor's departure, and of pleasure that he is soon to return.

The numbers performed were three Wagner excerpts, the overture to *Tannhäuser*, Walter's Prize Song, and the Ride of the Valkyries; the march from Tchaikovsky's Sixth Symphony, a suite from Bizet's *Carmen*, a Strauss Waltz (the Emperor), Schumann's *Träumerei*, the Pizzicato by Delibes, the Meditation from *Thaïs*, and Liszt's Second Rhapsody. This was truly a popular program and one which gave great pleasure

to the large audience that gathered to hear it, particularly as the orchestra was in good form and followed the conductor's directions with alertness and sympathy. The evening, however, resolved itself into a great personal triumph for Joseph Littau, who has made for himself a secure position here as the result of his first season's work.

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NEW YORK MAY 16, 1931 No. 2666

Love of glory is what kindles many to study of music.

Hats off to Bethlehem, Pa., where the usual Bach Festival is taking place this week.

Musical enjoyment is an emotional condition with some and a state of mind with others.

There are to be twelve premieres at the Berlin Städtische Opera next season. New York will have two.

Shakespeare's Hamlet is to be made into a comic opera, so runs the report. "That it should come to this!"

The United States, internationally considered, no longer is a debtor nation, except in higher musical creativity.

A model musical home is one that has a player-piano, a phonograph and a radio—not to mention a couple of ukuleles.

Wagner has been put on the spot a countless number of times, but seems to wear an impenetrable musical coat of mail.

"Savage bears agree with one another," said Juvenal, and he might have added: "But savage prima donnas do not."

A history of the Boston Symphony Orchestra has been published. Its real history lies in its excellent playing, past and present.

These are strange days. The recent engagement of the Metropolitan Opera Company in Cleveland, O., resulted in financial profit to its sponsors.

No wonder Strauss, Waldteufel, Milloeker, Gungl and Komicak could write waltzes. They had something in those days to write waltzes about.

Many famous musicians traverse West Fifty-seventh Street but no crowd of people ever stops to gaze at any of them. Last Thursday morning a motor car pulled up near Steinway Hall and a huge man stepped out and chatted on the sidewalk in Italian with a friend. At once the giant was surrounded by a gaping, excited throng, and his name was passed from lip to lip. The object of the curiosity, envy, and admiration was Primo Carnera,

the behemoth prize fighter. If there is any moral in the incident, make your own deductions.

The sole piano concerto that Richard Strauss has written is for one hand only. The work was composed especially for Paul Wittgenstein, the one armed pianist.

Whatever else the Soviets are doing in Russia, their interest in music seems to be lively. Moscow and Leningrad are just finishing busy seasons of concert and opera.

If someone were to use Wall Street methods in the piano trade, and "corner" all the instruments, perverse human nature would express a wild demand for them.

"Unfrequented Corners of America" is the title of a newspaper article. It did not mention, however, the corner seats of the critics during the last number of any concert program.

Godowsky bears a little resemblance to Napoleon, and the pianist's performances also suggest the great Corsican conqueror, who said: "The word impossible is not in my dictionary."

No, Clotisma, a Bacchanale is not a composition by Bach; a Brahmin is not necessarily a devotee of the music by Brahms, and La Favorita is not a grand cigar, but a grand opera.

No doubt at the harp recitals in Scythia, 2000 years ago, there also were persons who spent as much time reading the program advertisements as in listening to the music.

Julius Klengel, celebrated German cellist, reported dead several years ago, celebrated his fiftieth year of activity on April 23, as a member of the Leipzig Conservatory.

Did you ever hear the historical remark of the lady who, on being told that Elgar was composing The Apostles, asked the English composer how many of them he had finished to date?

A Western exchange states: "A piano recital, as everybody knows, frequently is not only a musical performance, but also a feat of endurance on the part of the player." And, in such cases, how about the audience?

Now that women have superior—ahem! equal—rights, why not the following changes of title for some of the well known operas: Isolde and Tristan, Melisande and Pelleas, Juliet and Romeo, Gretel and Hansel, Delilah and Samson?

Some musicians will spend the Summer counting the days until work begins again next season. Other musicians labor throughout the year. A few musicians take a real vacation away from the tonal art, and they are the sensible ones.

A statue of L. E. Behymer is to be erected publicly in Los Angeles this Summer, as a tribute to his efforts in the promotion of good music. All those who know the value of that manager's work in California, will rejoice that "Bee" is to be so signally honored during his busy and useful lifetime.

Tschaikowsky has just closed another season successfully. And so have Bach, Beethoven, Brahms, Wagner, Verdi, Puccini, Schumann, Palestrina, Irving Berlin, George Gershwin, Respighi, Berg, Hindemith, Mozart and Rachmaninoff. It is a big world, my masters, and there seems to be room for all kinds of music, and tolerance for all kinds of tastes.

The winter of American musical activity is finished and has weathered the atmosphere of general depression much better than some pessimists had predicted. That is a hopeful sign, and should lead on to better things in 1931-32. Advance reports indicate no falling off in bookings, subscriptions, and new enterprises. Musical folk should face the next active season with courage and confidence.

This week the University of Alabama is celebrating its one hundredth birthday. In honor of the event, Gabriel Jacoby, a student, has written a new song called March of Triumph, and all over the country orchestra leaders and others are playing it in honor of the university's centenary. It is a stirring song, and if the students and alumni have their way, it should be the means of helping to spread the fame of Alabama to all corners of the earth.

## A Great Conductor

The regret that Cincinnati feels for the departure of Fritz Reiner is shown by the editorials that have been printed in several of the city's leading newspapers. One of these was reprinted in part in May 2 issue of the MUSICAL COURIER. Brief excerpts of others are given here.

The Cincinnati Times-Star says:

"The symphony concerts of this week hold more than the importance that attaches to the season's finale and to a request program which includes some of the finest works in the literature of music. They represent Fritz Reiner's farewell to the Cincinnati Symphony Orchestra which he has conducted for the past nine years. And to one who attended the Friday afternoon performance, it seems that they represent him at his best.

"During the many ovations he received it was possible to appraise his contributions to the orchestra and to the musical culture of Cincinnati. On the technical side, Reiner has exacted from every choir nothing less than perfection, and he has imported fine musicians to improve the personnel. His musicianship has earned the admiration of critics here and abroad. To everything in his long repertoire he has brought a dynamic quality and a fresh enthusiasm under which even the old, familiar classics seemed as though reborn.

"Reiner bequeaths to his successor a better orchestra than he found nine years ago. It is his achievement to have guarded and enriched the high traditions of one of the best orchestras in the country. No one doubts that this tradition will be preserved in the future. But, while confidently looking forward to his successor, we salute Fritz Reiner, the great conductor who now moves on."

Similar appreciation comes from the Cincinnati Enquirer:

"In less than a decade, the leader of Cincinnati's Symphony Orchestra has done two significant things. With the craftsmanship of a great conductor, he has welded the orchestra into a balanced, integrated organism. As he leaves, it is more than an aggregation of musicians, for it has a corporate life of its own.

"Mr. Reiner leaves Cincinnati to enter new and challenging tasks. The city that has been his home wishes him the rich success that he deserves, hopes that he will return at times to renew his artistic tie with the Queen City, and assures him that his work here will be remembered with pleasure and gratitude."

## Ability Recognized

In the Pacific Coast Musical Review, Alfred Metzger gives considerable editorial space—an entire editorial page in fact—to the appointment of Julius Gold as lecturer on the faculty of Stanford University for the summer quarter of 1931. Among other things Mr. Metzger says: "Julius Gold is possibly the best informed and most uncompromising authority on theory and harmony residing in this part of the country. That he has been permitted to eke out a living as orchestral musician and violin teacher for so many years does not reflect credit upon our musical or other educational institutes. At last one of the great universities in California has recognized his ability."

## Wins Prix de Rome

Of interest is the fact that the winner of the Prix de Rome this year, Herbert Inch, is a graduate of the Eastman School of Music, whose director, Howard Hanson, also in his time was a winner of this coveted prize. Mr. Inch came to the Eastman School in 1922 from the University of Montana. His composition study was done under Dr. Hanson and Edward Royce. Several of his orchestra pieces have been first publicly performed in the Eastman School American Composers' Concerts under the direction of Dr. Hanson.

## Looking Backwards

With every normal musical person of fair age, there has been a time when he considered Tschaikowsky, Liszt, Puccini, and Verdi wonderful above all things; and another period when the same adoration went to Bach, Beethoven, Wagner and Brahms. And there it probably has remained.

## Who Can Tell?

Richard Strauss, who used to erupt like Vesuvius now slumbers like Aetna. Will he ever light the heavens again? One longs for another old time fulmination from him in these days of creative musical darkness.

# VARIATIONS

By the Editor-in-Chief

An historical look backward has always deterred me from accepting our contemporary modernists, with too much faith and hopefulness. In doing my annual Spring clearing out of superfluous music, I came across the score of Pfitzner's *Käthchen von Heilbronn* Overture, which sounds like faded echoes from the long ago, with its blending of oldtime Teutonic sentimentality and what seemed like extreme modernism when Pfitzner belonged to the Neo-German group and was looked upon by his admirers as an extraordinary apparition, occupying a place between Wagner and Strauss, with the prospect of going a large step beyond them. Now Pfitzner is the severe and safely respectable head of a conservatory and his latest music seems bereft of all fire, fury, and daring.

August Bungert was another dreaded young musical revolutionary of Pfitzner's earlier days. He was elected by his party to put Wagner's operas out of the running. Bungert's mastodonic plans included an Homeric cycle of music dramas and for their performance his followers schemed a special temple to be built somewhere along the Rhine, and intended to blot the Bayreuth enterprise from the map. The Bungert bubble burst with amazing suddenness, and even before his early death, the poor man was dropped and discredited by his cohorts as soon as they realized his failure to grip the popular fancy with his songs, which were forced upon all the vocal programs of the period. Today, Bungert is remembered only by the oldest musical inhabitants. Reger was announced as the modern Bach. Where are his sonatas, fugues, and tapeworm orchestral compositions now? Tinell seemed to be the modern Messiah from Belgium. How many of the present youngsters know even his name? Von Hausegger, Busoni, Mascagni, Wolf-Ferrari, Korngold—the list of spent musical skyrockets could be drawn out through a long paragraph.

Fame is a fickle mistress, propitiated solely by success, and always ready to desert when it is in danger of being lost.

It is a myth that Queen Victoria was musical, in spite of her association with Mendelssohn. The Paris Gaulois tells an amusing anecdote concerning Mascagni and the English ruler. He was invited to Windsor Castle and Victoria asked him to play some of his *Cavalleria Rusticana*. "I am particularly fond of one of the numbers from your opera," she told the composer. Mascagni began the Intermezzo. "No, that is not it," spoke the monarch. Mascagni played the Prelude. "That's not it, either." Mascagni played the dramatic duet. The Queen became impatient. "I'll help you to remember it," she cried, and hummed a few measures as a reminder. With consternation, Mascagni listened. His royal hostess was humming the Prologue from Leoncavallo's *Pagliacci*, a rival with whom Mascagni was at the moment on terms of shooting at sight.

It was a period of wild rejoicing in New York a fortnight or so ago. Happiness supreme filled the air. On every side one could see smiling faces and hear cheery converse. The children in the streets clapped their hands for very ecstasy. Tired workmen coming home at night greeted their wives with an extra hug. Clerks smote their employers on the back and were smitten affectionately in return. Motormen and chauffeurs shouted gladsome "hellos" as their vehicles sped by one another. Shopgirls put an added dash of color into their dressing. Policemen, wearing a flower or bit of bunting in their buttonholes, embraced when they met on their wearisome rounds. Bands blared and flags flew. Whichever one looked, or listened, or went, joy reigned; joy loud, unconfined, illimitable. For once, all New York celebrated in common.

And for good reason. Gatti-Casazza had just sailed for Europe and sent out the announcement that next Winter would mark his revival here of Verdi's *Simon Boccanegra* and Bellini's *La Sonnambula*.

An old book called *Natural Laws In Piano Technic*, has overlooked these new ones:

Never strike a white key when you intend to hit a black one.

Do not play F sharp in the C major scale.

If you encounter a passage too difficult for you, try some other composition.

When you make mistakes in playing modernistic music, look wise and say to the listeners: "Some harmonies, eh!"

If you cannot play a passage after practising it 500 times, play poker, or the races.

If you cannot play a passage after practising it 1,000 times, use your hands for eating spinach. That's all they are good for.

If your boy learns nothing at school, employs faulty grammar, and refuses to study music, do not worry. He may become a famous and wealthy composer of popular songs.

There is no happiness. Now that Spring is here and one does not have to listen to amateur discussion of opera, there is the horrific amateur discussion of golf.

"Music is dead," says Dr. Spicht, of Darmstadt. And some of the modernistic composers are the undertakers.

Don't disdainfully neglect the music page in the daily newspapers. Often it has a picture of Jeritza, or Lily Pons, or someone.

Which is easier, the art of management, or the management of art? Please don't all shout together, you impresarios.

It is Benjamin De Casseres who declares that, "America's greatest woman singer hasn't been born yet." If Mr. De Casseres disappears, it will be interesting to guess who took him for a ride.

Only an "S" separates the cosmic urge from the comic urge.

It will be a bitter Summer season for moths, owing to the scarcity of pianos in the homes.

In the orchestra, as in domestic life, the triangle lends piquancy to the ensemble.

From hymns to jazz marks the creative course of characteristic American musical expression.

Before most of us knew that the city of Bandoeng, in Java, had a symphony orchestra, the news arrives



Clever and imaginative Aline Fruhauf did this picture. Her fancy, she says, turns to sketching subjects who combine the dreamer with the practical man of affairs. Her choice of Stokowski was appropriate. For years a leading (no pun intended) hero among conductors, recent seasons have seen him climb even higher in artistic achievement, courageous pioneering, and public admiration and esteem. Stokowski has heeded well the maxim of Pope, to be not the last to leave the new untried, nor yet the first to cast the old aside. His future looms prodigious.

that the organization has been disbanded, owing to economic conditions on the Dutch island.

Dimitri Tiomkin, pianist and composer, and Ernest Lubitsch, pianist (amateur) and film director, were the demonstrating guests at the community piano lesson sent over the air last Saturday. The vast majority of listeners must have felt that they would like to be able to play like Tiomkin, but failing that, would be satisfied to play like Lubitsch.

Charles Wakefield Cadman, the composer, gets much "fan" mail. Two recent examples are these:

"I unnerstan you rite songs. I have lots of poems. As subjecks I have comic, national and current events. If my poems apeal to you, please met me at above address any day except week-ends."

"I am 16 years old, and I am crazy about your music. I could play and sing Cadman songs until my teeth and hair fall out."

By the way, Fort Worth has a singer—and no doubt she is a soprano—named Patti Hightower.

Charles L. Wagner, now in Texas, sends a heartfelt note on that State: "This part of the country is great—not half as much bellyaching as in New York."

In these days of musical unemployment, it will be comforting to those interested, to learn that there are three teaching positions open in Western schools under state patronage. The vacancies are for a tenor, a tenor or baritone, and a man competent to coach and conduct a band and an orchestra. Further information may be obtained by addressing Fitzhugh W. Haensel, care of Haensel & Jones, 113 West 57th Street, New York.

The great musical novel remains to be written. Many of us think that the author who should try for the achievement is John Erskine.

Our depressed piano manufacturers cannot expect a reward even in Heaven, where, according to report, the prevailing musical instrument is the harp.

The forthcoming European music festivals are in danger of eye strain from looking for American patrons this summer.

News for those who know of Toscanini's oft expressed opposition to Tschaikowsky's music, will be that he intends to perform that composer's fourth symphony at a Philharmonic concert here next season. The matter was decided by him in a spirit of gallantry, when he was dining not long ago in a private home. His neighbor at table, an attractive Russian, made such an earnest plea for the works of her great countryman, that Toscanini finally capitulated, bowed, and said: "Who can resist so charming and eloquent a champion? I promise to do the fourth symphony next winter in New York."

The Chicago Musical College was in receipt of the attached letter a couple of weeks ago, but asks that the name and address of the writer be not published:

Flint, Mich., April 22, '31.  
Would like to know what the prospects are for the coming year for work on the road or what will you have for I and my man are very fine he is one of the best impersonators in the country and fine looking also sings. I play harp and piano and had years of experience and we would like to know what the out look is thise year as we are going out on a rout some where for we will not part as we work together and my man will not leave me as we need the work very much and Mr. Baumgrass says you will know the outlook and will do what is right by us. please answer as we are looking for a big job for the year as we want to find out at once for we want to make plans here for to leave. yours friend,

In time everything in America probably will be standardized, except the music critics. They may think alike some of the time but they never will think alike all the time.

"What's the good of talking about opera in English," ventures A. P. B.; "when our language as usually sung does not sound like English? The most familiar words are twisted into ridiculous and unrecognizable gibberish. I hate to hear fine Anglo-Saxon words emasculated and murdered to make a holiday for the concert dictionists and the operatic vowelists."

A. P. B.'s point is not well taken, for numerous intelligent singers have proved that vocalized English can be enunciated properly, and easily understood. It is true that our language is violated frequently when sung, but usually by those whose derelictions in

that regard are equalled by their lack of musicianship, proper tone production, phrasing, and general artistic achievement.

Yes, there was a piano composer named Rubinstei. Two of his works were played by Paderewski at his belated recital in Town Hall last week.

Why not try a Five Year Plan of reviving melody in music?

Meeker's Mountain, in Colorado, is reported to have moved again during the past year. That is nothing. Liszt's Mountain Symphony disappeared altogether.

Just now the three B's of most American musicians are Bills, Bills, Bills.

Sometimes spring brings the most terrifying thoughts. For instance, that Frenchman's parable story about a sturgeon called Sturgy. The author sends his fish through the ocean in search of the ineffable truth, and tells us that all the denizens of French waters speak French.

That tale started me on a horrible unfinished dream the other night, in which I introduced, a French sturgeon to a Hudson River shad, and waited for the fearful results. Also, I decided somnolently that the next time a restaurant offers me English sole, I would address the finny faker in its native dialect and from his accent confirm my suspicion that he is in reality a Long Island flounder spawned in Jamaica Bay.

Perhaps, however, I should be indulging at this season in sulphur and molasses instead of sauce à la Tartar.

LEONARD LIEBLING.

### More Science From Ortmann

Otto Ortmann contributes an article to the American Mercury on Listening to Music. In it he discusses the question of audiences. He asks, "Do any two people in an audience hear the same thing when listening to music?" Or do people, when they discuss their reactions, "no longer really talk about the same thing?"

As is to be expected from Mr. Ortmann, the discussion is thoroughly scientific. He brings out the well known fact that the same chord may be pleasant heard pianissimo, but unpleasant heard fortissimo, but insists that an important matter in the listening to music is that of mood. He speaks of the traditional tired business man, present because of the efforts of his wife, of the music students with their miniature scores, earnestly analyzing orchestral timbre and devices of orchestration, and so on.

Mr. Ortmann then says: "The mere listening of this miscellany—a typical concert assortment—should suffice to indicate that we need not expect uniformity in our reactions to music." In the next paragraph Mr. Ortmann points out that music can be heard sensorially, perceptually or imaginarily, and the attitude we take helps to determine the affective aspect of our response.

Then again, music may be heard as a whole or in parts, and this, says Mr. Ortmann, is a rather basic distinction since it forms at least one line of demarcation between the trained and the untrained listener. Training helps materially in the shift of viewpoint from the sensorial to the perceptual level. For this reason a person familiar with the score differs materially in his reaction from the person merely hearing the music.

From this point in his article Mr. Ortmann takes up the question of training as an asset in listening to music, and insists upon its value, this insistence being, of course, fully justified. Finally, as a close to his article, Mr. Ortmann picks up the matter of prejudice, and here he has a fertile field which we all of us know all about. There is nothing more unintelligent and nothing more widespread than prejudice.

### Bravo, Cleveland!

The Metropolitan Opera Company appeared in Cleveland week before last and succeeded in drawing a record attendance. It was the largest in the history of the company's visits, and the profits were also the largest. This is the sixth year that the Metropolitan has visited Cleveland, and evidently it is becoming more and more welcome as time goes on. The most notable features apparently were Lily Pons; Deems Taylor's opera, Peter Ibbetson, which played to the largest crowd of the week—11,000; Lawrence Tibbett, Edward Johnson, and others of the notabilities. William J. Guard is quoted as saying that the enthusiasm, even for the most popular

of the novelties and newcomers, was greater in Cleveland than it ever has been in New York. And so it goes. Cleveland is getting on the operatic street, and sooner or later no doubt will have to have its own opera company. Meantime the man most to be congratulated is Deems Taylor, who has succeeded in making an American opera that is really and genuinely successful.

### When, Where, and How to Hear Music

Surroundings and conditions have a very much more important influence on the success of a musical work than the inexperienced hearer might think. An operatic area by Verdi may be roughly sung in a large theater with a loud accompaniment and still give satisfaction to the audience. But a delicate lyrical romance by Faure-Duparc, or Chausson, for instance, can only be heard at its best in a small room when perfectly sung to an accompaniment played by an artist at the piano.

And how insipid, slow, and monotonous the old church music sounds when played in a studio on a piano. It needs the distance, the space, the reverberating and vanishing echoes of the cathedral. Washington Irving would have heard without a thrill the organ music of Westminster Abbey played on a piano in the curate's parlor. His poetic raptures were inspired only by the surroundings:

"Suddenly the notes of the deep laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal . . . they soar aloft, and warble, along the roof, and seem to play about these lofty vaults like the pure airs of heaven. . . . Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords!"

That was published in 1820. What would Washington Irving have said about the music at Saint Eustache in Paris on Good Friday afternoon in April, 1931?

He would have heard a musical service by the choir, organ, orchestra, and six solo voices, under the direction of de Vallombrosa. The music was selected from T. D. da Vittoria, Heinrich Schütz, G. F. Handel, N. Zielinski, with a new and short oratorio by Henri Gilson, and ending with a Bach cantata. Neither the program nor the performance was in any way remarkable. In fact, in the smaller dimensions of a concert hall and with better acoustical conditions, many defects would have been unpleasantly noticeable. But in the vast spaces of the soaring Gothic church, with its arched and lofty roof, its pierced walls and towering pillars of sculptured stone, the sounds of the instruments and voices were blended into mellowness and purified by distance.

The atmosphere and surroundings of the church were so utterly unlike those of the concert hall that a symphony orchestra and vocal recital of songs in a lyrical style would have lost the better part of their effect and seemed confusedly meaningless with echoes and sounds that lingered in the dark recesses. But the slow changing harmonies and the simple vocal counterpoint of the old church music were almost cloying in the long drawn aisles. The composers knew what the church effect of their religious music was to be, even though it sounded as unpromising to them as it sounds to us when played on a harpsichord or a modern piano.

In July, 1778, the music of Saint Eustache must have deeply touched the sorrowing Mozart when he heard in it the funeral services for his mother. That event was the turning point in his career. He was beginning to make a name for himself in Paris and would doubtless have established himself there if the

death of his mother had not left him without a guardian in the gay city. His father immediately compelled him to return to Salzburg, much against his will. He might now be lying in Saint Eustache if his mother's funeral there had not forced him back to Austria.

A few years previously, in 1764, the old church saw a more sumptuous ceremony, with much more music, when the great Rameau was buried beneath the pavement of the stony floor. A monument to him adds a sombre decoration to the southern inner wall.

When the Communists obtained the upper hand in Paris for a few weeks after the military disasters of the Franco-Prussian War of 1871, they turned the old church topsy-turvy, burned the books of records, scattered the vestments of the priests, and pillaged the art treasures. They held high carnival in it and enthroned a god of reason.

And if the sixteenth century Parisians could have heard the voices of female operatic artists singing the Protestant music of Bach and Handel in their church last Good Friday they might think that their orthodox religion had fallen on evil days. How scandalized they would have been to find their medieval cemetery removed from beside the church and its site covered by the Central Market, where motor lorries filled with carcasses of beef were discharging their cargoes of meat for many a restaurant to serve at a Good Friday dinner.

Like all the large French churches, Saint Eustache has three organs:—a very small instrument for quiet services on week days; an organ near the altar for accompanying the choir and solo voices; and an immense and splendid organ at the end of the nave and over the front portal for the exclusive use of the solo organist. At Saint Eustache the solo organist is Joseph Bonnet.

C. L.

### Modernizing Los Angeles

#### Musical Taste

The last program of the season of the Los Angeles Philharmonic Orchestra consisted of numbers selected by vote of the patrons of the series. The ballot disclosed the interesting fact that the Los Angeles symphony-concert-going public is highly appreciative of modernistic compositions since Dr. Artur Rodzinski, a disciple of Franz Schreker, took the conductorial reins in the Pacific coast city.

In the symphonic field Scriabin's symphony, The Divine Poem, had 63 votes, as against 61 for Cesar Franck's D minor symphony, an oft-time winner in such tests, and 43 for the fourth symphony of Brahms. Beethoven's Eroica was way down on the list with 17 votes.

Among the miscellaneous numbers Ravel's Bolero and La Valse stood out with 141 votes apiece and Stravinsky's Le Sacre du Printemps was a good third with 120.

The chosen work among the overtures was the Prelude to Lohengrin, 113, with Beethoven's Egmont overture a weak second with 44 votes. So it will be seen that even here the greatest of all modern composers, Wagner, prevailed by a wide margin.

Dr. Rodzinski is an ardent champion of what is best in modern music, and he is highly gratified at the avidity with which the Los Angeles public has taken up his offerings of this kind.

After the close of his season on the coast the conductor visited New York, and, incidentally, the offices of the MUSICAL COURIER, and expressed the opinion that there is much genuine creative talent in this country (!), which needs but to be developed along proper lines. He is behind a movement to bring Schreker to Los Angeles to teach composition and orchestration.

### When Chopin Played the Organ

A newspaper published at Marseilles, April 25, 1839, contained the paragraph which is herewith translated literally from the original French:

"Yesterday there took place, at 10 o'clock in the morning, the funeral services of Nourrit, in the church of Notre-Dame-du-Mont. At the Elevation the organ made heard its melodic accents. It was Mr. Chopin, the celebrated pianist who deposited a remembrance on the coffin of Nourrit; and what a remembrance!—a simple melody of Schubert, but one which had moved us with so much enthusiasm when Nourrit came and played it at Marseilles;—the melody of the Stars."

George Sand, who was present, wrote a descriptive letter about it a few days later:

"The audience, which came in crowds and had curiosity enough to pay 50 centimes a seat (an unheard-of price at Marseilles), was greatly disappointed; for Chopin was expected to make a great racket, turn everything upside down, and break at least two or three organ stops. They expected to see me also in full dress in the middle of the choir, and what not?

Nevertheless, everything happened differently. I don't

know if the singers did it purposely, but I have never heard worse singing. Chopin was bent on playing the organ at the Elevation. What an organ!—out of tune, harsh, only needed blowing to roar. Yet our little man got everything possible from it. He selected the stops the least shrill and played the Stars, not with the glorious exultation of Nourrit, but with a sad and plaintive tone, like a distant echo of another world. There were two or three of us at most who keenly felt it and our eyes filled with tears."

Chopin was passing through Marseilles on his way back to Paris from Majorca. His health had improved very little, but the world was richer for the new preludes, the second ballade, the third scherzo, two polonaises, a mazurka, and the sketch of the Funeral March sonata, which were in his traveling trunk.

Nourrit, the famous tenor, had recently died in Naples, and Chopin happened to be in Marseilles when the body of his friend was brought back to France.

# THIS, THAT, AND THE OTHER THING

## WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to 'phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

### Anent Reed Instruments

Will you please tell me what is meant by a reed instrument and what is the difference between a single-reed and a double-reed? Also, has the term reed as used for orchestra instruments anything to do with the reed organ stops?—T. E., New Rochelle, N. Y.

Reed instruments are all of the wood instruments in the orchestra except the flute; that is, oboe, English horn, and bassoon. The reed is a little strip of wood, as the name indicates, which is so placed at the end of the pipe that it vibrates when blown into and lightly pressed together with the lips. It actually claps shut with the air pressure and then springs open again by its own resiliency. This sets up vibrations in the pipe of the clarinet, oboe or bassoon, the pitch of which is controlled by opening or closing holes along the length of the instrument. The reed of the organ is similar, except that it is generally made of metal. Its effect is of two sorts. Some organ reeds are set in pipes tuned to a single note; others, as in the American cabinet organ, merely in resonators. The mouth organ is the same as the American cabinet organ. In other words, the only sound that is made by the reed itself, not by the pipe or resonator into which it is set. The actual tone of the wind instruments depends more upon the shape of the instrument, the size of the bore, its length, and the material of which it is made, than it does upon the material or size of the reed, that is, single or double. The single reed is a single strip which fits against a lateral opening in the mouthpiece. The double reed is made of two pieces (or of one piece split in the center) and goes straight into the bore of the instrument.

### One Reason Why

I read the other day in a newspaper criticism of a musical entertainment, the following words: "The performance fell flat." I was present at the performance, and it did not seem to me that it "fell flat;" on the contrary, I thought it was magnificent, but I must acknowledge, however, that there was very little applause. It was the last number on the program, and at the end of it the people jumped up and rushed for the exits. This has given me a good deal of thought ever since, and I would like to have the opinion of an expert on the matter.—D. B., Nutley, N. J.

From the standpoint of the critic, a performance naturally "falls flat" which arouses insufficient enthusiasm to bring out applause. However, in the case in point it is probable that there was no individual to applaud. No matter how fine music may be, it will seldom get much applause unless the applause be directed toward someone. You would find that a phonograph record of the same music, giving a faithful reproduction of it, would get still less applause, or none at all, and we all know how little applause there is at motion picture theatres where mechanical music is played.

### A Foolish Warning

I have been warned not to take up music, or, indeed, any sort of public work, as a profession because the public is said to be fickle. Please give me your advice on the matter, and tell me what fickle means in this sense as applied to the public.—D. B., Boston, Mass.

Fickle as applied to the public means changeability, perhaps also lack of loyalty. The term is generally employed by romantic writers and by artists who have failed and do not care to face the truth. The public is never actually either fickle or otherwise, nor is there any such thing as loyalty to an artist. The public takes its art as a pleasure, giving very little consideration to anything except how much it receives in exchange for the price of tickets. It is not the public that is changeable, but the artist creator, the man who writes one successful work and expects thereafter the public to accept without question everything he produces will find himself at fault when the public refuses to accept his second-rate works. Mascagni is a case

in point. The artist who deprecates will find that the public will soon take its interests elsewhere.

### Questions on Music Answered

Can you tell me if there is a book published which gives replies to musical questions for the curious?—R. S., New York, N. Y.

There is. It is entitled *What Do You Know About Music?* It contains 5,291

questions with their answers. The trouble with it is that it is rather difficult to find out just where the question is to which you want the answer. However, it is full of a great mass of useful information, and there is not one musician in 10,000 who could answer even one-tenth of the questions. For instance, "What Italian classic composer wrote a concerto for four violins?" Or, "What Italian tenor, a favorite in America from 1855 to 1874, while on tour with Christine Nilsson, once apologized for the prima donna's indisposition by saying, 'She has a little hoarse,' whereupon some wag in the gallery remarked, 'Well, why don't you trot her out?'" The best answer to musical questions is Grove's *Dictionary of Music*.

weak adjustment of the larynx. All beginners and many singers are stronger in the drive than in the control. This compels the direct use of muscles in control that should not be used in singing, inevitably throat muscles, and as a rule the muscles of the larynx. Thus in a short time these muscles are strained and weakened, and a tremolo is the result.

There is but one remedy for this condition. Equalize the two forces, drive and control. This can be done in one way only—through a properly trained body movement that brings into action freely both forces, and eventually strengthens the control to meet the drive. When this is done, tremolo is eliminated. This fact is easily illustrated and proved.

When the two forces mentioned are equalized, the singer sings from the body through the throat, and not with the throat.

EDMUND J. MYER.

## I See That

The new building of the Juilliard School of Music will be opened next October.

Herman Devries believes that the Mischaikoff String Quartet can stand comparison with any European or American quartet.

Keene, N. H., announces its twenty-ninth annual festival on May 20, 21 and 22. Marie Krejciak, artist-pupil of the Pangrac Studios in New York, has opened a music school in Middle Village, L. I.

D. Culin conducted the People's Orchestra of Bucharest in eighteen concerts during a period of two months.

Paul Jarnal recently gave a demonstration of violins, violas, cellos and basses made by him.

Charles Stratton is now under the management of Annie Friedberg.

George Folsom Granberry will return this summer to the University of Georgia as head of the music department.

Pupils of Jascha Fastovsky gave a recital at the Fastovsky Violin Studios on May 3; the next recital is scheduled for June 21. The Chicago North Shore Festival begins next Monday.

A program of compositions by Edgar Stillman-Kelley was presented by students of the Cincinnati Conservatory.

Albert Coates, in interview, says that Russia is the musical country of the future.

Samuel E. Piza gave a reception on May 8 for Ruth Peter.

Myrtle Leonard was given an ovation when she made her debut with the Pacific Opera Company.

The Mozart Festival at Harrisburg proved another artistic triumph for Ward Stephens.

Rosa Ponselle has gone to London for her third consecutive season at Covent Garden.

On page 16, Raymond Bauman writes an interesting article on the Choice and Use of Musical Compositions in the Teaching of Piano.

Margaret Matzenauer scored a great success singing Aida at the Mecca Auditorium last Saturday evening.

Handel's *Rodelinda* was performed for the first time in America under the auspices of the department of music of Smith College.

Edith Mason and Giorgio Polacco were remarried on May 8.

Carl Weinrich has finished his all-Bach recitals in New York.

Omnipresence and Sea Wind are the names of two new songs by Pearl Adams.

Harriet S. Keator has returned to her former position as organist and musical director of St. Andrew's M. E. Church, New York.

Pauline Winslow, composer, was guest of honor at the Syracuse Glee Club concert on May 14.

Dr. Artur Rodzinski will conduct at the Hollywood Bowl this summer and also in the San Francisco City Auditorium. Eugene Ysaye is dead at the age of seventy-two.

The American Academy of Teachers of Singing sponsored a singing contest for high school students.

Georges Thill, tenor of the Metropolitan, will tour in concert under the management of the Metropolitan Musical Bureau.

Barre Hill offers a scholarship with his former teacher, Theodore Harrison.

Frederick Jaegel and Alfredo Gandolfi are among the new members of the personnel of the Ravinia Opera Company.

Gladys Mathew will return to the United States in the near future.

Paul Robeson was acclaimed in the London production of Eugene O'Neill's *The Hairy Ape*.

## ACCORD AND DISCORD

Among Musical Courier Readers

### Myer Answers Zerffi

Los Angeles, May 1, 1931.

Editor, *Musical Courier*:

Complying with a request made by Mr. William A. C. Zerffi in the *Musical Courier* of April 4, for an explanation of a statement made in my article in the same periodical of March 21 and 28, I am pleased to submit the following:

I am surprised that my article, which is a plain statement of facts, could be so misunderstood.

The statement in question was this: "Singing with the throat, the larynx, is the third great error. The larynx was not made to sing with; it was made to sing through."

In objecting to this statement, Mr. Zerffi wrote, "If those air waves which we term voice, are not originated by the action of the breath upon the vocal cords which are situated in the larynx, where do they originate?"

I was writing from the standpoint of the technic of singing, tone production, control and reinforcement. I was not writing of the phenomena of voice.

By the phenomena of voice I mean the movements which occur regularly and naturally or automatically during the act of correct singing. No man can consciously or logically bring his vocal chords properly into action during the act of singing.

The action or vibration of the vocal chords is as automatic and unconscious as the vital or living breath. The breath starts below the larynx, from the lungs. The color, quality and character of tone comes from the body below the larynx. No one can improve the quality or character of tone in the larynx or above it. Therefore, I say we sing from the body through the throat, the larynx. The technic of correct singing is on and in the body, and not in the throat.

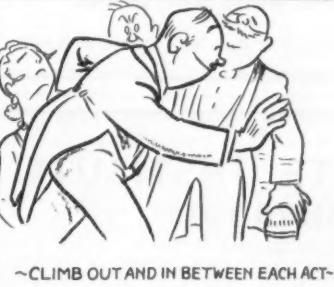
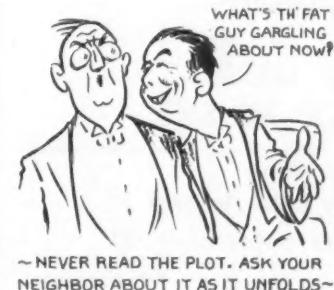
Of course, as the air current passes through the larynx it is set into vibration by the spontaneous or automatic action of the vocal cords, the result of the desire to sing.

Evidently for those who think singing as a conscious, local effort, my article should have been more fully explained.

In this connection I want to write a few lines in reference to Mr. Zerffi's article on the cause of vocal tremolo.

Mr. Zerffi, like many writers on the subject, does not tell us the cause. He wrote at considerable length on the effect. He mentioned a number of ways to overcome it, which are often resorted to and which he says fail to accomplish the desired result. He says the "so-called tremolo" is caused by a spasmodic motion of the larynx itself. True, but he does not tell the cause of the spasmodic motion.

The tremolo is always the result of a



## Harrisburg's Mozart Festival

(Continued from page 5)

tion, he has attained an astonishing degree of artistic excellence. His chorus need fear no comparisons.

Preceding the singing of the mass, the Curtis Institute Orchestra, conducted by Ward-Stephens, gave a highly finished performance of another Mozart excerpt, the overture to *The Marriage of Figaro*. Ward-Stephens is not only a fine chorus director but an equally fine orchestral conductor—a rare combination. The orchestra, during the entire festival, proved itself an organization of tonal flexibility, absolutely obedient to its leader's desires.

### SECOND CONCERT, MAY 8

The second concert of the festival took place on Friday afternoon, May 8. The Marne held forth in a program of interpretative dancing and a song recital was

given by Lillian Gustafsen, Nevada Van der Veer and Nelson Eddy. The dance part of the program was an innovation, and it proved a happy one, holding the rapt attention of the audience. The dancers interpreted numbers by Dukas, Franck, MacDowell, Prokofieff and others. The musical background was provided in notable style by the Curtis Institute Orchestra.

Miss Gustafsen revealed a voice limpid and bell-like in numbers by Bizet, Troyer and Warren. She was heartily applauded and responded to encores in the Swedish tongue.

Mme. Van der Veer, always a great favorite with Harrisburg audiences, presented songs by Coates, Strickland, Lenormand and Hahn, in all of which her rich contralto was heard to great advantage. She was forced to sing many encores.

Nelson Eddy, a newcomer to Harrisburg, offered Ode from *Ossian's Poems* by Hopkinson and Serenade by Carpenter. Mr. Eddy has a voice of great beauty and a fine stage presence. His diction is clear and his interpretations rarely appealing. The audience showed their delight in his singing

by demanding numerous encores. Helen Bahn and Theodore Paxton played excellent accompaniments for the vocalists.

### THIRD CONCERT, MAY 8

In the evening of the same day Horatio Parker's *Horae Novissima* was given. The chorus was assisted by the orchestra and four soloists—Miss Gustafsen, Mme. Van der Veer, Henry Clancy and Mr. Eddy. In this work the chorus had another opportunity to display its ability, and came through with flying colors. Again there was the smoothness of attack and release, the easy, unfailing response to Ward-Stephens' directing. The soloists also covered themselves with glory, not only in their individual numbers but in the quartet and the ensembles.

### SATURDAY AFTERNOON CONCERT, MAY 9

The last concert, on Saturday afternoon, was practically given over to the school children, who sang *The Bells* by Montani, with Mae Shoop Cox and Belle Middaugh, soloists; and *In Woodland* by Kountz. William M. Harclerode was conductor. The city has learned to look upon this concert as one of the educational features of the festival, and the hall was packed to capacity. Rose Bampton and Henry Clancy each offered a group of numbers. Miss Bampton singing two Mendelssohn songs, *The Cave* (Schneider) and *Green Branches* (Hart). Mr. Clancy presented *Leoncavallo* and *Donaudy* excerpts and *A Spirit Flower* (Campbell-Tipton). Both were well received.

At the close of the festival, Ward-Stephens and his chorus were tendered a well-earned ovation. R.

being exhibited at, and under the auspices of, the Museum of Arts and Sciences at Trevor Park, Yonkers, N. Y., the baritone's birthplace. The bust was cast in bronze by the Gorham Company.

## Cincinnati Festival

(Continued from page 23)

### FIFTH CONCERT

The fifth program of the Cincinnati Festival, Saturday afternoon, May 9, was again one of the magnificent performances that have made this, the twenty-ninth Cincinnati Festival, so noteworthy. Devoted largely to an exposition of orchestral fare, interspersed with a number of vocal soloists, this program enabled one better to evaluate the prowess of Eugene Goossens as a conductor. Beethoven's *Leonore Overture*, No. 3, Debussy's *Afternoon of a Faun*, Sowerby's *Comes Autumn Time*, and Scriabin's *Prometheus* made up the Cincinnati Orchestra's share of the program. The Chorus and Editha Fleischer joined in a performance of the Kaminski *Magnificat*. The Handel aria, *Sound an Alarm*, and *Lohengrin's Narrative*, Act Three, sung by Walter Widdop, rounded out the program.

That Mr. Goossens is a thoroughly rounded conductor, well versed in classic traditions is well known. He has disclosed himself to be possessed of a fine technic and a mastery of his scores. Cincinnatians have been completely won over by his whole souled devotion to the task at hand, his lack of affectation, his concentration on illuminating the meaning of the composer rather than the exploitation of sensational "readings."

Mr. Goossens adheres to the letter of the score, as do all truly great conductors, and makes a profound impression through the fervor, the spontaneity of his reading, rather than through highly spiced "stunts." Thus Debussy's *Afternoon of a Faun* received the most poetic, songful reading we have been privileged to hear. Plasticity of line was its distinguishing characteristic; the orchestra poured out a wealth of glowing tone. The Scriabin *Prometheus* will, perhaps, on repeated hearing, assume a significance that it failed to have for the reviewer. It was played with great variety of color. The *Magnificat* of Heinrich Kaminski, on the other hand, seemed to be full of true religious emotion and mounted to heights of exaltation. Cruelly written for the solo chorus, the *Magnificat* displayed the virtuosity of the Chorus. Miss Fleischer made an excellent contribution in the very difficult soprano role. Her voice of crystalline purity was particularly effective in this work.

The Sowerby *Overture* is perhaps the most tuneful work from his pen heard hereabouts; it is a rollicking composition which was played with much gusto by the orchestra. Of Muriel Brunskill, who contributed the Reger aria, *An Die Hoffnung*, it must be said "Hats off, gentlemen,—A contralto." Possessed of a voice of great power and sonority, even all through its register, and truly opulent in warmth, Miss Brunskill is a contralto one seldom hears the like of. Her German enunciation was immaculate, and the song itself was worthy of her finest efforts.

Walter Widdop, a tenor from whom much may be expected, disclosed a voice of youthful freshness and power, a voice which really made the old Handel aria ring out. The concert was enthusiastically greeted by a capacity audience, many of whom were to be seen at the final concert the same evening.

FINAL CONCERT A TRIUMPH FOR FESTIVAL FORCES

An immense audience thronged to Music Hall on Saturday evening, May 9, to hear the concluding concert of the Festival. It was a festive occasion, with floral tributes for Mr. Goossens and Alfred Hartzell, the choralmaster, as well as the presentation of silver mounted batons to both Mr. Hartzell and Mr. Goossens. The program opened with a rousing performance of the Brahms *Academic Overture* in which Mr. Goossens proved himself to be steeped in the finest Brahmsian traditions. It must be confessed that Delius' *Sea Drift* for baritone, chorus and orchestra, hardly proved a work to arouse much enthusiasm. The fine voice of Fraser Gange struggled manfully against a thick orchestration. The tumultuous reception accorded to Dan Beddoe must have surely proven to him the high esteem which Cincinnati has for him. Mr. Beddoe, as rotund and rubicund as ever, poured forth a full round sound that one could scarcely credit to so venerable a singer. But surely, a tenor who can hit a ringing B flat, is scarcely entitled to the word venerable, whatever his years may be. His offerings, *Coleridge-Taylor's Onaway*, *Awake*, and the *Freischütz* aria, won from the audience the sincere tribute of a spontaneous arising from their seats on the parts of the hearers. Honegger's *King David*, which enlisted the services of Jeanette Vreeland, Dan Gridley, Herbert Gould and Eleanor Reynolds, brought the Festival to a thrilling close. This work, on repeated hearing, proves to be a well woven, dramatic composition. The chorus built up some exciting climaxes, and the firm, sure hand of Mr. Goossens led chorus, orchestra and soloists through modernistic mazes.

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### Free Piano Recitals

Piano class recitals, sponsored by the Piano Class Research Forum of New York, directed by Addye Yeargain Hall, will be held this afternoon, May 16, and next Saturday afternoon, May 23, at three o'clock, in the auditorium of P. S. No. 59, at 228 East 57th Street, New York. The programs will show results of piano classes in the public schools of Greater New York and suburban districts and of studio classes of these teachers. Cards of admission may be secured from Mrs. Addye Yeargain Hall at the Sherman Square Studios.

### La Forge-Berumen Broadcast

The La Forge-Berumen Musicale, which has been heard over Station WEAF on Thursdays at 3:30 p.m., will in future be heard over the same station on Tuesdays at 4:00.

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A life-size bust of Harold Land, baritone, which was made by Isidore Konti, N.A., is

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### Music Notes from Coast to Coast

**ALBANY, N. Y.** A Good Friday public service of the Eastern New York Chapter, American Guild of Organists, was given at the First Church (Dutch Reformed), five choirs uniting in the service. These were directed by Lydia F. Stevens, Russell Carter playing the organ during the evening were: Agnes L. MacCormack, Florence Jubb and Lawrence H. Pike; the last named is dean of the local chapter.

**BUFFALO, N. Y.** The Van De Mark series of artist concerts closed with the highly successful recital in Elmwood Music Hall given by Maria Kurenko, soprano, and Richard Bonelli, baritone. The large audience thoroughly enjoyed the varied offerings of solos and duets and demanded many additional numbers. Pierre Luboshitz at the piano proved a worthy associate. Mr. Van De Mark announces an attractive series for next season, the list including Iturbi, Giesecking, Szigeti, Onegin, Schipa and Eddy.

Lily Pons was brought to Buffalo by the Buffalo Consistory and the Buffalo Broadcasting Corporation. Her flexible colorful voice with ease of production, her artistry and her charm of personality won her hearers completely. Applause was spontaneous and overwhelming, the dainty singer responding with many encores.

Under the musical direction of Robert Hufstader, organist and choir master, St. John's Episcopal Church is taking a prominent place in Buffalo as one of the exponents of the best in ecclesiastic church music. A recent program that attracted many of the musicians of the city included the performance of a Bach program enlisting the full choir, the soloists being Jessima Long, soprano; Emily Linner, contralto; William Breach, baritone; Helen Eastman, Harriet Lewis, violinists; Joseph Fortuna, viola; Sinclair Armstrong, cello; Irving Levenbach and David Kimball, flutes, and Squire Haskin, accompanist.

St. Paul's Episcopal Church has given a series of Saturday noon musicales, Dewitt C. Garretson, organist and choir master, presenting many delightful programs, assisted by some of Buffalo's leading soloists, with Mildred Laube Knapp, harpist and Harriet Lewis, violinist.

Clara Foss Wallace, organist and director of music at the First Presbyterian Church, presented Brahms German Requiem at the annual choral vesper service, the full chorus choir participating with Florence Ralston, soprano, and Harold Ames, baritone soloists, and Boies Whitcomb guest organist. The beautiful work was given an admirable rendition, with Mrs. Wallace acting as pianist and director. Especially delightful was the Guilmant Pastoral duet for piano and organ played for the offertory.

The Guido Chorus' final concert of the season was exceptionally enjoyable, the chorus, under the direction of Seth Clark, giving an excellent account, soloist members James Hamilton and Howard Zwickey acquitted themselves creditably. Robert Hufstader was at the piano for the chorus, and the guest soloist was Rose Bampton, contralto. Miss Bampton deepened the favorable impression created at her appearance earlier in the season before the Chromatic Club, displaying a beautiful voice of wide range and her musicianly interpretations and charm of manner winning all hearers.

The Choral Club of women's voices, Harold A. Fix, director, and Frances Engel Messersmith, accompanist, gave its annual spring concert in the Hotel Buffalo before an enthusiastic audience which warmly applauded the well performed selections. Soloists chosen from the ranks of the chorus were Adelaide Thomson, Florence Todd, Marion McKenzie, Florence O'Day, Louise Ferrall, Margaret Walmsley, Mildred Beckert, Pearl Johnson, Marie Wright and Lillian Veatch Evans. Alexander Joseffer, a young pianist of much talent, so pleased the audience in his solo number that he was obliged to add two encores. Miss Messersmith's accompaniments added much to the enjoyment of the program.

Gilda Paola Cassimer, pianist of Buffalo and New York, gave a varied program before a capacity audience in the Colonial Ballroom of the Twentieth Century Club, displaying much natural talent and ability, an unusual personality and charm of manner. Her remarks regarding the programmed numbers, calling for Rev. Father Linding Bouvin to acknowledge applause of appreciation for his composition, and recognition of Mrs. Frank Davidson, her former teacher, lent an informality to the occasion.

Marvin Burr, teacher of singing, issued invitations to a recital given in his spacious studio by some of the members of his large class. A capacity audience bestowed much applause upon the performers who evidenced excellence of training, and many were the compliments bestowed upon Mr. Burr and his class. The participants were: Howard Culver, Louise Young, Robert Nelson, Elsie

Krause, Emma Weisenborn, Beatrice Carr, Arlie Seavig, Amy Berry, George Torge, Mrs. Theodore Dungey and Walter Jacobs, all of whom showed much advancement. Fidelity to pitch, excellence of tone production and diction, a well chosen list of compositions and their interpretations, were notable features of this recital. The accompanists, Martha Hudson, Mrs. Walter Jacobs and Pauline Minot, added to the success of the performance.

Edna Zahm, a favorite Buffalo soprano, came from New York to give the last of the Chromatic Club programs of the season. Herman Moss, a youthful piano soloist; R. Leon Trick and Ethyl McMullen, pianists, shared the program which was well attended and greatly enjoyed by the good sized audience in Twentieth Century Club. Miss Zahm's lyric-dramatic voice, beauty of production and musicianly interpretations delighted her hearers in her groups of songs in German and English. Miss McMullen's artistic accompaniments added to the beauty of the presentations. Young Mr. Moss displayed unusual talent in his solo numbers and the Mendelssohn concerto in G minor, which was given admirably with his teacher, R. Leon Trick, at the second piano.

The Lockport Civic Symphony orchestra, with Stuart Dussault, conductor, gave a successful concert in Lockport. Sidney Carlson, tenor, and talented Marie McKenna, youthful pianist, played with fine effect the Rondo from the Chopin piano concerto No. 1 with orchestra. Ethyl McMullen was the accompanist.

The Buffalo Association of Music Settlement Schools gave its annual concert in Memorial Hall, a large audience of parents of the performers and interested musicians thoroughly enjoying the program. There was considerable talent displayed by the participants. Louise Sleep's adult chorus of mixed voices interspersed the solo numbers. Dorothy Hebb has charge of First Settlement School, Clara Schwab leads Memorial Center, and May O'Brien the Neighborhood House.

Mrs. John L. Eckel arranged a delightful program for the Guild of Allied Arts which was thoroughly enjoyed. The participants were Clara Knoll, Marguerite Davison, Ethelyn Hood, George Lainge, pianists; Mildred Mallon, soprano; Bessie Worsfold and Geraldine Kress, violinists, and Marion Alt, cellist.

Dorothy Hobbie Coats, contralto, and Dagmar Crossen, soprano, made favorable appearances as soloists at a recent entertainment in Elmwood Music Hall.

Esther Erxtenbach was presented in piano recital in Twentieth Century Club by Mrs. Frederick Slee, chairman of the music committee, and won much commendation.

Eva Rautenberg, pianist, and Margaret Adsit Barrell, contralto, gave a delightful program at the annual meeting of the Twentieth Century Club members.

The Junior Choir of 100 voices of Plymouth Methodist Church, directed by Frank Watkins, gave a varied program of sacred numbers at Prospect Ave. Baptist Church recently. Excellent results were obtained under the leadership of Mr. Watkins, who is director and tenor soloist of Plymouth M. E. Church.

The Rubinstein Chorus, R. Leon Trick conductor, gave a concert in Richmond Ave., M. E. Church, the following soloists participating: Ethel Stark Hickman, pianist; Harriet Lewis, violinist; Rebecca Gould, contralto; Joseph Phillips, baritone; Maurice Nicholson at the piano, and Mable Huber, organist.

L. H. M.

The Rubinsteins, pianist and conductor, conducted the last concert of the Community Symphonic Orchestral Society, for the benefit of the Red Cross, in the High School Auditorium, sponsored by the Lions Club. More than 600 persons attended the successful concert, making up the \$1,000 needed for the North Shore quota. The Daily Star devoted a column to the affair, mentioning conductor Wetzel "the popular conductor, who presented one of their best programs." Theodore Lawlor, chairman, thanked all concerned, especially Conductor Wetzel, for this varied and interesting program of orchestral music. Mr. Wetzel's Gavotte, Frills and Laces, was a popular number. Conductor Wetzel with his mixed choir of thirty-five singers presented The Crucifixion recently to a crowded audience.

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## Season's Final Concert of Reading Choral Society

N. Lindsay Norden and Henry  
Hadley Share Honors as Con-  
ductors — Program Devoted  
to Hadley Works

READING, PA.—The season's final program of the Reading Choral Society, N. Lindsay Norden, conductor, was made up of two works of Henry Hadley—the new orchestral suite, Streets of Peking, and the cantata, Mirtil in Arcadia. Dr. Hadley was present and conducted the first of these numbers. The choral music was under the direction of Mr. Norden.

The orchestra was composed of forty members of the Philadelphia Orchestra. Led by Dr. Hadley, they gave a notable performance of the Chinese suite. As is well known to readers of these columns, this composition is the result of Dr. Hadley's visit to the Orient last summer, and records his impressions of such thoroughfares of Peking as Shoemaker Street, Sweet Rain Street, Great Stone Man's Street and so on.

Mirtil in Arcadia, which received the Sesqui-Centennial prize for choral composition in Philadelphia in 1926, was given its premiere the following year at the Harrisburg Mozart Festival, the composer conducting. At the Reading concert the soloists were: Judson House (Mirtil), Mary Craig (Flora), Inez Barbour (Amaryllis), Nelson Eddy (Jove), Laura M. Snyder (Venus) and Daniel W. Weidner (Amintas). The last two are members of the Reading Choral Society. Ralph Fisher Smith took the part of the story teller, who read certain passages, to orchestral accompaniment, connecting portions of the narrative. The soloists were all in fine voice, each well cast and thoroughly responsive to Mr. Norden's guidance.

The chorus sang splendidly. An effective feature was the children's chorus, who, under the authoritative baton of Mr. Norden, sang the difficult music assigned them with an unfaltering excellence that bespoke meticulous training as well as Mr. Norden's inborn gift of conducting. He displayed complete familiarity with Hadley's complicated score, and held the forces, choral, orchestral and solo voices, under masterly control.

There was a large audience and the enthusiasm of the applause throughout the evening bore witness not only to the excellence of the program, but to the fine work of the Reading Choral Society and the personal triumph of Dr. Hadley and Mr. Norden.

## Czerwonky Wins Added Success in Berlin

So successful was his appearance on January 6 as soloist with the Berlin Symphony Orchestra, Dr. Ernst Kunwald conducting, that Richard Czerwonky was immediately engaged for a second appearance. On April 19, he was violin soloist in the all Beethoven program at the Bachsaal. Again he scored heavily with the public and press alike. The eminent violinist-composer-conductor also conducted one of his compositions at one of the Berlin Symphony Orchestra concerts during the season, and on this occasion was acclaimed a composer and conductor of unusual ability.

Mr. Czerwonky played at the American Women's Club of Berlin musicale on April 9, when he received the hearty approval of a large audience. He played the Haendl A major Sonata, the Schubert-Wilhemj Ave Maria, his own Valse Lente and Sarasate's Zigeunerweisen.

On April 25 Mr. Czerwonky gave a recital in Poznań, Poland, which brought him the full appreciation of his many listeners.

Mr. Czerwonky's violin concerto has been accepted for publication by Schlesinger's, one of the oldest German publishing houses, and will be off the press by May 15.

## La Forge-Berumen Studio Notes

The La Forge-Berumen Studios, New York, presented a group of artist-pupils in recital, April 15. Part of the program was

## Mikado Opens Gilbert and Sullivan Revival

At the Erlanger Theater Milton Aborn's revival of Gilbert and Sullivan operettas started on May 4 with an excellent performance of The Mikado.

The masterpiece of the two eminent British collaborators sounded as fresh and sprightly as at its American premiere almost fifty years ago. Sullivan's music and Gilbert's imitable lyrics have more than stood the test of time and are well on the way to immortality.

The cast was ably headed by William Danforth in the title role. Frank Mouland was a Ko-Ko comme il faut and Herbert Watrous was a pompous Pooh-Bah. All three are veterans in the delineation of these precious characters, and their portrayals

dedicated to Ethelbert Nevin, and Mrs. Nevin was the guest of honor. At the conclusion of the concert Mrs. Nevin spoke a few words of appreciation of the work of the young artists. Appearing on the program were: Mary Tippett, Virginia Dare and Lorna Doone Williamson, sopranos; Hazel Arth, contralto, winner of the second Atwater Kent radio contest; Robert Simmons, tenor; Harrington van Hoesen; Mary Frances Wood, pianist, and Beryl Blanch, Phil Evans and Mr. La Forge, accompanists.

The La Forge-Berumen musicale on Thursday, April 2, over Station WEAF, presented Joice Cate, soprano, and Austin Travers, tenor, with Phil Evans, accompanist. The following Thursday brought Mary Lawrence, soprano, and Hazel Arth, contralto, with Beryl Blanch and Mr. Evans at the piano.

Frank La Forge was the accompanist for his pupil, Emma Otero, soprano, at a recent concert at Plainfield, N. J.

## Levitki in Honolulu

Mischa Levitzki, who left the States not long ago for a tour of Australia, gave two concerts in Honolulu, the first of which took place on March 21. The Honolulu Advertiser made note of the event as follows:

"Pianists there are who please us well, but one may count on the fingers of one hand those who have the eagle wings to soar into the empyrean. Levitzki is brother to Heifetz in purity of note. And his piano sings as tunefully as the violin."

"I closed my eyes when he began the Beethoven Sonata (Moonlight) and opened them not until the last note died away. And the Beethoven music seemed to detach itself from the instrument and become a living body, a body of pure substance that might bleed at a pin prick."

"The Gluck-Brahms Gavotte that preceded it was glorious, rich in harmony, tuneful and marvelously emotional."

"Levitki's composition, Valse, A Major, op. 2, was entrancing. It is as tuneful as a thrush on a dewy morning. And what contrast in his playing of Debussy's 'Cake Walk.' Then we heard the tread of negro feet, saw the swaying mahogany-colored bodies, the dark rolling eyes and the quaint rhythmic gesture. Those who say that music must not be considered with the plastic arts may be right. But some of us do see life in many forms when the piano sings under the hand of a master."

"Enough! One might exhaust a musical dictionary and never touch a faithful description of yesterday's concert. Those who heard it, and there was a very good audience, sat spellbound, listening to harmonies so delicate as to be like fine-spun threads of gold; to sudden bursts of thunder melodious as the voice of Jove himself; to tinkling notes leaping like shining jewels into the tremulous air."

"Those who failed to hear this master of the piano have yet another opportunity. He will give another concert at the Princess at the same hour, March 24. Yesterday the compositions were mostly in the major key. His concert was therefore unusually joyous. Next week he will present many of the same composers with compositions in minors. So we may look for some of the sweet melancholy, the foster sister to joy. Whatever it is or whoever the composer, we may be certain to hear him interpreted by one of the greatest pianists of our time."

## Harold Land Sings at St. Paul Services

Harold Land, baritone, was soloist at a special service for the Alumni Association of St. Paul's School of Concord, N. H., on April 26, in St. Thomas' Church, Fifth Avenue, New York City. The headmaster of the school, the Rev. Dr. Drury, was speaker at the service. Mr. Land sang the offertory, O Pray for the Peace of Jerusalem, by James C. Knox, who for many years was professor of music at St. Paul's School. The late Alexander Smith Cochran was one of the large benefactors of the school, having been a student there. The service was opened to the public and was also broadcasted.

## MISCHA ELMAN

were in perfect accord with tradition. Yum-yum fell to the lot of Hizi Koyke, a real dyed-in-the-wool Japanese lady, whose excellent singing and sensitive realization of the possibilities of the role won for her genuine admiration. The love-sick Katisha, of uncertain age, was well sung and most humorously portrayed by Vera Ross, and an attractive and tuneful "wandering minstrel, Nanki-Poo, was Howard Marsh. The "three little maids" were pretty and graceful, and, indeed, the entire cast was exceedingly well selected. An orchestra under Louis Kroll gave able support to the singers.

All in all, the initial performances augured well for a most successful stagione.

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## Alexander Borovsky Visits America for the Boston Bach Festival

### An Interesting Russian Pianist Who Has Made Bach a Specialty—Forthcoming Tour of America Announced

Alexander Borovsky was called to America for a brief visit by the Boston Symphony Orchestra, with which he took a prominent part in its recent Bach Festival, of which complete reports have already been printed in these columns. Borovsky's success in Boston need not be enlarged upon. On a visit to New York before sailing for home, or, rather, for impending concert tours in various parts of Europe—for he almost never finds time to remain at home—he expressed his gratification at the success of Bach in the great master's smaller forms when offered to the huge audience in the "tunnel-like" auditorium of Symphony Hall. The term was, of course, not used in a critical sense, but merely an expression of the feeling of the player for this immensely long, deep hall with its great seating capacity, so contrary to our ideas of what is favorable to the performance of, for instance, the Bach preludes and fugues. The fact that Borovsky made such a very outstanding success of his performances there speaks well not only for his own adequacy but for the adequacy of Bach, and no less so for the understanding and appreciation, and developed culture, of Boston audiences.

Speaking of halls and audiences and their size, Borovsky has aims and ambitions to cultivate to a high point of efficiency and understanding comparatively small groups of modern or professional listeners, and perhaps also players. In Copenhagen he recently gave a series of ten lecture-recitals, or illustrated lessons, through piano literature from Bach to Ravel, Prokofieff and Stravinsky. During the ten lectures about fifty works of various composers were dealt with, and Borovsky especially explained them and their interpretation from the standpoint of the concert pianist. He is repeating the course this year.

Borovsky looks like Prokofieff. This writer mentioned the fact rather hesitatingly, not knowing how it might appeal to one

artist to bear resemblance to another, but Borovsky seemed quite aware of the fact. No doubt it had been mentioned to him before. He is the same type of Russian that suggests the pictures one sees of the people of Tibet. Nicholas Roerich has the same general type of countenance, though he, with his clipped, pointed beard and his shaved head, makes himself appear more like a Lama than he really looks in fact. When visited in his hotel, Borovsky was found looking over a score of one of Mozart's piano concertos. In explanation he said that he had been detailed by one of the leading German publishers to edit the piano works of Mozart. The printed score upon which he was working had almost no expression marks of any kind in the piano part, no fingering and no phrasings, and Borovsky was adding them.

"But," he said, "my specialty is Bach. I have memorized the twenty-four preludes and fugues of the first book of The Well-Tempered Clavichord, and, by the way, it really should not be called the first book because the other book, the second twenty-four, was not marked by Bach himself with the same name as what we know as the first volume. It was subsequently attached to it because the form and the key sequence was the same."

The visitor remarked that it must be a terrible task to memorize all these preludes and fugues, and Borovsky agreed that it was, especially when this memory feat is done in addition to all of the other memorizing that a concert artist must do to keep up the repertoire of modern as well as classic compositions.

Whereupon, to his delight, Borovsky sat down at the piano and played some Bach with a clarity and beauty of tone and a distinct separation of the parts that was as illuminating as it was masterly.

Mr. Borovsky is returning to America season after next for an extended tour.

### Victor Prahl Returns to Europe

After closing a successful teaching season of ten weeks at the Bush Conservatory in Chicago, Victor Prahl sailed on the Europa



VICTOR PRAHL

May 1 for Paris, where he will continue teaching at his Paris studio.

While in America, Mr. Prahl gave recitals in New York and Chicago, and in the latter city sang for several societies, including the American Society of Musicians at the Cliff Dwellers Club, The Junior Friends of Art, Le Cercle Francais and the Chicago String Quartet at the Chicago Women's Club. He also gave recitals at Goshen College and the Progress Club at South Bend, Ind.

Mr. Prahl will return to America next February to conduct another ten weeks' class at the Bush Conservatory.

### Recital Management Arthur Judson Notes

Marian Anderson, contralto, who began a coast to coast tour in January on her return from Europe, will complete her season with an appearance in Atlantic City, May 14. Immediately after this, the contralto leaves for her third European tour, which will keep her abroad until the beginning of 1932.

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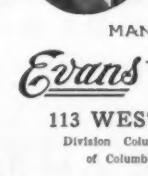
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## Civic Music Association's Annual Festival in Chicago a Notable Event

Felix Borowski Directs Chorus of 1,000 Children in Fascinating Program, and DeLamarter Conducts Civic Orchestra in Instrumental Numbers—Chicago Musical College Holds Annual Prize Contest—Charles H. Hammill Again Heads Orchestral Association—Chicago Bach Chorus Delights—Gala Music Festival at Lyon & Healy's—Recitals and Students' Concerts Arouse Interest

CHICAGO.—A chorus of 1,000 children sang folksongs, sacred songs, songs by American composers and dance songs to the accompaniment of the Civic Orchestra under the direction of Felix Borowski, at the annual Civic Music Association festival at Orchestra Hall, on Sunday afternoon, May 3. Symphonic works were played by the Civic Orchestra under the direction of Eric DeLamarter, and there was a demonstration of community singing led by Frederick W. Carberry at the end of the program, which was greatly enjoyed by a large audience, judging by the applause. The Chorus, made up of varied groups from community centers all over the city, sang joyfully, enthusiastically and musically. The Civic Orchestra played both the accompaniments for the choristers and the symphonic numbers with finish and spirit. The purely orchestral numbers were admirably done under Eric DeLamarter's decisive beat.

The Civic Music Association is doing praiseworthy work in stimulating the love of music in children and in making music for communities which otherwise would hear practically no music whatever. The Civic Orchestra, which is a training school for symphony players, is also a splendid outcome of the Civic Music Association.

### RUDOLPH REUTER'S ANNUAL RECITAL

One of Chicago's busiest pianists, Rudolph Reuter, presented his annual Chicago recital on May 2 at the Playhouse, under the direction of Bertha Ott, Inc. Mr. Reuter is frequently heard here in chamber music programs, but his many out-of-town engagements restrict him to a single solo recital yearly. An artist of rare taste and perspicacity, with a desire to offer something new, Reuter can always be relied upon to present a decidedly unhackneyed program. On this occasion he chose one that observed the conventions and achieved novelty at the same time. He began with a group which included the Mendelssohn E minor Prelude and Fugue, Hess' arrangement of the Bach chorale, Jesu Joy of Man's Desiring, and the Beethoven Rondo, op. Posth, in G. Reuter's beautiful tone and warm musical feeling are especially adapted to numbers such as these, and he played them con amore. Unusual clear-cut velocity and velvety tone quality do the bidding of his musical intelligence, and these qualities were well brought out in the eighteen Brahms Variations on a Paganini Theme. The intricacies of this number were conquered with complete ease by Reuter's brilliant technic, which, coupled with his rare taste and ability, brings his playing to the point of virtuosity. Further exceptional pianism came in the Brahms Intermezzo No. 2, and Rhapsodie No. 4, and the Chopin Berceuse and C sharp minor Scherzo. His last two groups, which could not be bettered, included the Grifffes Scherzo, op. 6, Granados' Maiden and Nightingale, Niemann's Postchaise in the Woods, Hindemith's Ragtime, Liszt's Au bord d'une source, Rachmaninoff's Lilacs and the Strauss-Godowsky Künstlereben: Symphonic Metamorphoses.

Repeated and prolonged applause produced several additions to the printed list.

### CHICAGO MUSICAL COLLEGE ANNUAL PRIZE CONTEST

This evening, at Orchestra Hall, the Chicago Musical College's prize contest for artist students will be held. Six pianists,

four vocalists and three violinists will participate in the competition, and the prizes will be one Steinway grand piano, two Lyon & Healy grand pianos and one valuable old violin from the collection of Lyon & Healy. The judges will be musicians from the East: Mme. Olga Samaroff, Leonard Liebling and William S. Brady. The accompaniments will be furnished by the Chicago Musical College Symphony Orchestra, Leon Sametini, conducting.

### HAMILTON CLUB MALE CHORUS

In its first concert outside the club premises, the Hamilton Club Chorus presented a fine program in a highly commendable manner under the direction of Harry S. Walsh, at Orchestra Hall, on May 4. Conductor Walsh has his singers well in hand, and their response to his most minute demands shows him a conductor of no mean ability. Among the chorus were noticed several professional singers, two of whom stepped forth from the ranks to appear as soloists—B. Fred Wise, tenor, and Edward Davies, baritone.

### CHARLES H. HAMMILL AGAIN HEADS ORCHESTRAL ASSOCIATION

Charles H. Hammill was reelected president of the Orchestral Association, governing body of the Chicago Symphony Orchestra, at the meeting on May 5, and two members and two new trustees were elected. John Paul Welling and George Russell Jones are the new members and the new trustees are Ralph Norton and Arthur Hall. Reelected trustees are Joseph Adams, J. J. Glassner, Chalkley Hambleton and A. A. Sprague. Officers reelected are, besides Mr. Hammill, Joseph Adams, Augustus Peabody and Ezra J. Warner, vice-president; C. J. Hambleton, secretary, and Henry E. Voegeli, treasurer and business manager.

### CHICAGO BACH CHORUS

For its second concert of the season, at Orchestra Hall, on May 7, the Chicago Bach Chorus presented a program of unusual variety, containing, as it did, a number of cantatas and chorales as well as first presentation of one of Bach's sublime motets, and excerpts from the superb Magnificat. Augmented by forty-five men's voices from the Concordia Teachers' College at River Forest, and thirty-five boys' voices, the Chicago Bach Chorus was 220 strong at this concert. Under the able direction of Dr. Prager they sang beautifully, with much understanding and firm adherence to pitch. It is a well blended chorus and is now doing some of its finest singing. The Bach motet—O, Praise the Lord, All Ye Nations—proved a beautiful choral number, among the best from this master.

The evening's soloists were Frances Haeger, soprano; Mark Love, bass, and Edwin Kemp, tenor. Mr. Love sang the elaborate solo cantata, My Cross with Gladness I Carry, with fine voice and won the full approval of his listeners.

### VITALY SCHNEE PUPIL ACTIVITIES

Edward Brody and Joseph Markin, talented pupils of that prominent Chicago pianist and teacher, Vitaly Schnee, were heard during National Music Week at Lyon & Healy's in a program of two-piano compositions, on May 5. Mr. Schnee will present these two well trained students in a

joint recital at Lyon & Healy Hall on the evening of June 7.

Mr. Schnee, who was recently heard in his highly successful annual piano recital, is now busy with student activities. He will present one of his regular student recitals at the end of June, at which time he will bring out some fine talent.

### A VISIT TO THE HANS HESS CONCERTO CLASS

A. E., a visitor to one of the Hans Hess cello concerto classes, contributes the following:

A visit to the Hans Hess cello concerto class last Sunday proved a stimulating experience. We found the large room lined with eager students and the recumbent forms of gleaming cellos. Here, there and everywhere the buoyant figure of Mr. Hess dominated the scene, assuming in turn the role of genial host, impersonal auditor, sympathetic friend and stern pedagogue.

The art of cello playing is taken with seriousness in this studio. Camouflage in technic is not countenanced. If there are mistakes, they must stand out, so that they may be corrected. For one of the cardinal points in Mr. Hess' philosophy is that mistakes but open the way to correction and improvement, and ultimately to perfection. "All things are possible," states our genial host with smiling conviction.

One step in this path towards perfection is the concerto class. The first step, according to Mr. Hess, is home practice; next, the acquiring of poise in the studio; then come performances in the class before a most critical audience made up of those who know and play the same compositions; this leads to the last step, the concert stage.

Although the sympathetic friend appreciates the ordeal imposed on inexperienced players, Mr. Hess holds them to their task. Timidity, nerves, weather conditions which play havoc with strings are no excuse. A mistake is made; the player stops; "Go on," thunders the stern pedagog, and the player "goes on," often to a brilliant finish.

As with technic, tone must stand up pure and unadorned. One hears here no sentimentality of loose vibratos and unctuous portamentos. These young cellists seem all to have inherited their master's ideal of vitality and purity of tone. Each is individual; some have sonority and some sing with a sparkling clarity.

The serious nature of the class is indicated by the type of composition played; all the great cello suites, sonatas and concertos, ranging from Romberg and Goltermann to Bach, Haydn, Boccherini, Saint-Saëns, Lalo. If a player's performance does not satisfy the keen ear of the impersonal auditor the composition must be repeated at the next meeting of the class. One must never give up.

When the class broke up after two and a half hours of cello playing we overheard a student asking for permission to stay and play cello ensemble. This incident seemed to us to typify the spirit of the class, its eagerness and enthusiasm. And as we chatted with Mr. Hess and learned something of his philosophy of life and art, we saw that he is bequeathing to his students his own optimism and joy in artistic endeavor.

### GLENN DRAKE SINGS AT BUSH

Glenn Drake returned from New York, where he is now located, to give a song re-

### Chicago North Shore Festival to Begin on May 18

Five concerts of unusual interest, with world-renowned soloists, the Chicago Symphony Orchestra and Dr. Frederick Stock, a festival chorus of six hundred, the A Capella Chorus and a children's chorus of fifteen hundred will constitute the twenty-third annual Chicago North Shore Festival at Northwestern University's Gymnasium, Evanston, beginning May 18 and continuing through the week.

On opening night Lily Pons will be the featured soloist, singing two operatic arias. Jeannette Vreeland, soprano; Eleanor Reynolds, contralto; Dan Gridley, tenor; Paul Leyssac, narrator, will take part with the festival chorus and the Chicago Symphony Orchestra in the presentation of Honegger's King David.

Tuesday evening, May 19, Paderewski will appear as soloist with the Chicago Symphony Orchestra, and also will play a group of solo numbers.

The third program of the week will be given Thursday night, when Florence Austral, always a favorite on the North Shore, and Dan Gridley, American tenor from California, appear as soloists. The A Capella Choir under Dean Lutkin will sing on this occasion and the festival chorus will do Roussel's 80th Psalm, with Mr. Gridley as soloist.

Two concerts on Saturday—one in the afternoon and one in the evening—will close the twenty-third festival. At the matinee performance Jeannette Vreeland, who sang here last season with great success, will be the soloist, singing an operatic aria and three groups of songs with the orchestra. The Children's Chorus under John W. Beattie will sing excerpts from Gilbert and Sullivan operas, Fletcher's cantata, The Walrus and the Carpenter, and a group of folk songs.

The closing concert on Saturday night will have Eleanor Reynolds, and Walter Widdop as soloists. Dean Lutkin will conduct the festival chorus in Parker's Gloria in Excelsis. Miss Reynolds, a great favorite in Germany, returns to her native land this year after a prolonged and successful career abroad. Walter Widdop, who was brought to this country to take part in the Cincinnati May Festival, has been allowed to take part in the Evanston festival. He is a newcomer to American audiences, but is rated as one of England's finest operatic tenors.

The Chicago Symphony Orchestra, which has taken part in the festivals practically from their inception, will play at all the performances. Dr. Frederick Stock is again musical director of the festival. In order to take this position last year, Dr. Stock was forced to resign a similar position with the Cincinnati May Festival, of which he was musical director for several years.

cital at Bush Conservatory, where he was formerly a faculty member, and was greeted by a very large and enthusiastic audience on April 28. In a program made up entirely of compositions by Robert Yale Smith, who was at the piano, the popular tenor sang his way into the hearts of his listeners and merited all the applause he was accorded. Mr. Drake's singing was marked by refinement, finished artistry, excellent phrasing and shading, and exquisite enunciation. Fortunate indeed was the composer to have such a fine interpreter for his songs, most of which are still in manuscript. The

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prominent Chicago pianist, accompanist and coach, who has had an unusually busy season teaching, accompanying, coaching and broadcasting, and who will continue his activities throughout the summer.

tenor was asked for many encores and graciously responded with extra numbers.

Alice Norine Thompson, pianist, lent variety to the program by playing Chopin, Ireland and Donizetti-Leschetizky numbers most effectively.

## MACBURNY STUDENT SINGS

Hazel King, lyric soprano, presented in recital by her teacher, Thomas N. MacBurny, on April 30, disclosed an unusually beautiful voice in a program of Italian, German, French and English numbers. That she has musical ability and individuality and has been trained by a master teacher was evidenced throughout her well balanced program. Gluck, Durante, Bononcini, Lebrezzi, Marx, Trunk, Strauss, Szulc, Debussy, Vuillermoz, Delibes, Dobson, Deis, Scott and Brown numbers made up her offerings, and in them she gained the full approval of her listeners through the beauty of her voice and song as well as by her charming personality. Another creditable MacBurny disciple!

## CHICAGO MUSICAL COLLEGE ACTIVITIES

Dorabelle Hoadley, pupil of Blanche Barto, gave a song recital on May 11 at the Rogers Park Baptist Church.

Thaddeus Kowalski, violinist, pupil of Leon Sametini, and Stanley Caspar, pianist,

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pupil of Lillian Powers, played for the Englewood Masonic Club on May 12.

Marion Meyer, pianist, pupil of Moissaye Boguslawski, played for the Friday Club of the Austin Presbyterian at their annual spring luncheon on May 6.

Edward Collins, of the faculty, gives his Chicago recital Sunday afternoon at the Playhouse.

William Pfeiffer and Robert Long, pupils of Graham Reed, made the following recent appearances: May 11, Albany Park Woman's Club spring luncheon at the Medina Athletic Club; May 12 Women's Organization of Retail Druggists; May 14, musicale at the Sovereign Hotel. James Allen, pianist, pupil of Rudolph Ganz, was accompanist on these occasions.

Alice Hackett, of the faculty, gave a recital in Woodlawn, May 2, under the auspices of Lyon & Healy's.

The Flight of the Herons, the play presented by the Paquin Players under the direction of Lawrence Paquin, has been chosen as one of the four winning plays to be given in the finals of the Drama League Contest at the Goodman Theater, May 17.

Winners of the preliminary contests to appear at Orchestra Hall, May 16, are: Voice, Marie Healy, Dorothy Helenius, Irene Palmquist, and Arthur Lindblad; violin, Hazel Gaines, Leo Pevsner and Sylvan Ward; Freshman and Sophomore piano, Ethel Evenson, Ellen Haugeson and Norma Voelcher.

## YOUNG PIANIST PLAYS

A gifted young Spanish pianist, Antonio Perez Monroy, who has been studying with Isadore Phillip, stopped in Chicago long enough to give a recital at the Diana Court Salon, on May 1. He played a modern program in most unusual manner. Marx, Stravinsky, Remisoff, Prokofieff, Satie, Ravel, Moussorgsky and Bartók were the modernists making up the program.

## HENIOT LEVY CLUB

At the regular monthly meeting of the Heniot Levy Club, at Kimball Hall, on April 26, the program was presented by the following members: Ruth Taylor, Beatrice Eppstein, Marjorie Crockett, Margaret Erbe Elg, Alexander Guroff and Sarah Levin, and Dorothy Powers, violinists; Dudley Powers, cellist, and Muriel Kittle, pianist, the guest artists of the evening.

## GALA MUSIC FESTIVAL AT L. &amp; H.

National Music week was celebrated at Lyon & Healy's with a gala music festival—a week of daily musical programs which began on May 4. There were recitals by students from various studios and schools. young artists' programs, lectures by well known music figures, class piano demonstration, harp and organ recitals, and various other activities. Among the student recitals of interest were those given, on May 4, by Ethel Gibbons and Dorothy Wright, artist pupils from the Jeannette Durno studios; Storm Bull, artist pupil of the American Conservatory of music, in the afternoon; on May 5, by Edward Brody and Joseph Markin, pupils of Vitaly Schnee; in the afternoon, by Pearl Drobny, pupil from the Howard Wells studio; on May 6, by Jerome Siegan and Frieda Brim, pupils of Esther Harris of the Chicago College of Music; and on May 8, by Ruth Walmsley, artist pupil of Rudolph Ganz, and Virginia Vanderburgh, artist pupil of Edward Collins, both of the Chicago Musical College. The gala recital of the week was given by Eusebio Concialdi on May 8.

## AMERICAN CONSERVATORY NOTES

Henry Jackson, piano student, won first place in the piano department of the Chicago Women's Musical Club Contest in April and will be given a debut recital this coming season under the direction of the club.

Jane Bradford Parkinson, assistant in the department of Class Piano Methods, this last week completed a Normal Training course for piano teachers in Enid, Okla. Miss Parkinson has been engaged to teach class piano methods in the University of Montana summer school.

Alberta Mueller, piano student, gave two recitals in her home town, Fort Worth Tex., during the latter part of April. On April 20, she appeared at the Hollywood Theater in a benefit recital for her alma mater, Our Lady of Victory College, and the following morning she repeated this program for the sisters at the college. On April 21, Miss Mueller was presented in recital at the Incarnate Word College, San Antonio, and on April 24, she played the Chopin B minor sonata with great success on the Fine Arts program at the State Convention of the National Federation of Music Clubs.

Harriet Hebert, of the faculty, presented her voice pupils in recital at the Eleanor Club Recital Hall, Straus Bldg., on May 9. Miss Hebert closed the program by singing a group of Indian songs in costume.

Sally Walker, soprano, pupil of Carl Songer, appeared in recital in the auditorium of Oliver Baptist Church on May 4.

Piano pupils of Esther Huxhold were heard in recital in Conservatory Recital Hall on May 2.

JEANNETTE COX.

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## MEMORIZING MUSIC

(Continued from page 6)

as you have so far been doing it with only yourself as audience. Projection is another story.

They ought to be only too pleased, if they have musical appreciation, to follow through the copy and analyze something they have not seen before,—better than some other ways of passing time.

Once you have conquered that work you have to keep it, and you will play it frequently—to others as well as to yourself—and find more and more in it, and get new angles on it.

Then you will use it less, and let it go back a bit after a few weeks—play cat and mouse with it, attack it again and find you still have it. Meantime, you will be learning other works and must drop that first—one—perhaps perform for months. But you must never let it get right away.

To revive it badly gone, sit and think and tinker at the keys and try to piece it together. You may get through it well or only scappily or badly. All depends on you and the nature of the piece. But that is nothing serious. After that get out copy and play through carefully. Analyze detail.

The trouble of getting it back won't in any case be five per cent of the trouble of first memorizing, and this time you will sink it in deeper and have it more firmly.

After having used the work alternately like that over about two or three years you will find it very firm and mostly at a few days' call.

A big work may of course require a week of daily rehearsal or more than that to bring it up to concert pitch when there is no difficulty in remembering it. Some things you will find play better at first try after a year's lapse than previously with much practice. The mind matures, perspective helps, the muscles grow and have more resources than a year ago.

Some small works are very easy to memorize after some experience at it, and have the disadvantage of being as easily forgotten. The remedy is periodical repetition.

Keep a list before you of all you have memorized. Keep it on your piano and run things over now and again to be sure you have them,—check stock.

Now, you see, you can memorize. Work? Time? Well, that is the price of all achievement.

Some things are easy, some hard, very hard, but you can do it, and the conquest satisfies. You have something in reality that no one can steal. Do you know that or this work? Yes, and that "yes" means something. It does not merely mean you knew it once upon a time.

According to an article in the MUSICAL COURIER some time back, Pachmann said: "I was past 70 years of age when I discovered those wonderful Walzermasken of Godowsky. I made a selection of six of them (there are 24) and practiced them several hours every day for seven years. They revived my interest in life and art when I had thought all the possibilities of pianoforte playing were exhausted, and but

## PUBLICATIONS

### Organ

THE CONTEMPORARY AMERICAN ORGAN, Its Evolution, Design and Construction, by WILLIAM HARRISON BARNES. (J. Fischer.)

PRELUDI AND FUGUE, by WARREN H. GEHRKEN (White-Smith)—The former Brooklyn, N. Y., organist and composer, now a member of the staff of the Eastman School of Music and organist of St. Paul's Church, Rochester, shows a dramatic feeling and highly developed contrapuntal knowledge, in this work of a dozen pages. He takes Bach as his model, with many chords, imitative passages in sixteenths and other Bachlike features; the close is triumphant in D major.

### Piano

FOUR MODERN PIANOFORTE ETUDES in waltz form, by CHARLES DENNEE (Schmidt).

THROUGH AN INDIAN GATEWAY, suite of East Indian Impressions for the piano, by LILY STRICKLAND (Presser). The titles are The Young Hindu Widow, Blind Beggar, Hindu Lullaby, To the Burning Ghat, and Festival.

PRELUDI-ETUDE for the right hand, piano solo by ARTHUR FOOTE (Schmidt).

CADMAN—piece for piano, based upon the composer's Romance in G for harp (Ditson).

NEGRO LAMENT, for piano, by DAVID W. GUION (Ditson)—Mr. Guion is doing for negro and cowboy songs what Grainger has done for the folk songs of England. Just how much of this new piece is actually folk song there is no way of knowing. The melodies may have been invented by Mr. Guion himself, at least so far as this reviewer knows. At all events,

for them I am sure I would long ago have been a doddering old man sitting in the sunshine outside my villa in Rome."

Now; Several hours daily.

Seven years.

Six Walzermasken.

and, The Great Pachmann.

You see, you must not grudge time.

When I read the above, I had memorized the whole 24 and could only just stagger through them after four years of several hours daily and was thinking what an incompetent fool I was. Pachmann's remarks were very comforting.

Put against this, at a later date never having done Beethoven's Pathétique Sonata, I worked it intensively from about 7 a. m. till 3 a. m. two days following and had it firmly without copy.

Dr. Tom Haigh's Sixteen variations on an original theme, dedicated to myself, and by no means easy, I started one morning at about 6 a. m. worked straight through till 3 a. m.—had meals brought in—played the lot without copy before going to bed.

Any Beethoven Sonata you can do after some experience in a few weeks of an hour or two daily. Op. 106 might take longer.

Godowsky Sonata—one hour—took me about ten years really to mature, though James Gibon Huneker referred to it as a self-playing sonata. I was never able to see the point.

If you want about twenty separate programs you can count about ten hours a day for ten years. You can tour on five programs, because with overlapping they will make eight or nine.

## New Piano Textbook for Beginners

Elwood S. Roeder, dean of music of the Mississippi Woman's College, Hattiesburg, and a member of The Schmitz Council, has published A Textbook for the Beginner Student of Pianoforte Music and Pianoforte Playing. This book is adaptable to any age capable of instruction in class or individual work. Mr. Roeder has been a member of the Mississippi State Board of Music Examiners since its organization; conductor of the Handel Choral Club, which has to its credit successful performances of Handel's Messiah and Mendelssohn's Elijah.

The work is clearly and concisely stated, neatly printed, in attractive modernistic cover. The first part contains an introduction to the keyboard of the pianoforte and to the printed page of pianoforte music. It contains also simple and progressive rhythm studies. The second part describes the initial position of the student at the keyboard and contains a carefully graded series of technic exercises aiming at: A rational beginning; effectiveness with the greatest possible ease; variety of tone; balance between the hands; symmetrical development of the whole playing apparatus.

The third part contains a collection of short, easy and instructive studies and pieces. Many of these selections are original and are published for the first time.

the leading melody upon which the musical structure is based is the sort of music one expects to hear negroes sing. The piano arrangement is brilliant and impressive and the themes are extensively and interestingly developed.

### Songs

BELIEVE, a semi-sacred song by GEOFFREY O'HARA (White-Smith)—Mr. O'Hara is always melodic, and his music is always written in a manner that is sure to make it popular. His fund of pleasing tunes seems to be inexhaustible, and he knows how to treat them in a practical way. This song is no exception to the general rule, the tune is excellent, the vocal writing good, the accompaniment expressive and simple. The result is another first rate O'Hara song.

CHRIST AND THE CHILDREN, a sacred song by N. LINDSAY NORDEEN (Gray)—Mr. Norden has prefaced a very simple and singable melody with a rather extended recitative accompanied by sustained chords on the organ. The melodic portion of the work has a flowing accompaniment so constructed as to give a broad and sonorous effect either on the organ or the piano. The music is full of sentiment and color and has an emotional quality that is evidently deeply felt by the composer.

LITTLE ART SONGS set to music by CARL BUSCH (FitzSimons)—These little art songs are for children, and the music is arranged for either solo or two-part singing. The settings are of poems by Stevenson and other noted authors who write for young people or about young people. There are twelve songs in an octavo-size book of thirty-two pages. All of them are suitable for school children, and even little ones may find them serviceable. The melodies are very attractive and expressive and the accompaniments interesting, although simplicity is maintained throughout. This is a useful and important contribution to music for children.

**California Committee Report**

The report of the committee appointed by the music section of the Commonwealth Club to investigate the teaching of music in the public schools of California makes the following recommendations:

That the teaching of music in the grade schools should only be entrusted to teachers who have received adequate training. It is to be hoped that eventually this work will be done solely by men and women who have received the required four years' training and possess the state certificate.

That music lessons should be given daily, devoting from twenty minutes to little ones to half an hour to those in the second grade and upwards.

That a universal standard of tone production should be followed. This standard should not depart from the principles of beauty, sweetness and naturalness and should not, under any pretext, be forced into an improper maturity.

All singing should be suspended during the period known as the change of voice.

Training of the child voice, male or female, before the age of puberty should be confined to fostering the head voice within its legitimate limits and to equalizing the voice by training it downward, not upward.

That more time should be devoted to the study of solfeggi and the acquirement of a more perfect diction.

That a proper sitting or standing position for singing children should be adopted, and that special rooms for the teaching of music should be provided for the upper grades.

Music should not be elective in the junior or senior high schools, but should be taught throughout the whole school life.

Phonograph records should be made of the singing of the best trained class in the country and be available for all classrooms.

Vocal and instrumental records should be used along with the score. Every school should be equipped with a good radio set, only to be used for first class music.

Band or orchestra leaders should not teach the voice unless they have had a thorough grounding in the subject.

While excellent results can be achieved with the use of the movable do, the fixed do seems the more rational, the less mentally confusing and the more productive of satisfactory results.

The director of musical education in any important school system should be a man or woman of professional eminence, a person of broad vision, executive capacity and ripe experience. His or hers should be the task of co-ordinating the various activities of musical education into an effective and harmoniously working whole. An efficient or reactionary executive weakens the whole system.

**Colombati Artist Well Received**

Betty Grobel, a pupil of Virginia Colombati, recently sang at several concerts in Germany with great success. The German press said: "Betty Grobel, an artist from New York, sang in a clear, sure, fine soprano voice. Her tones melted in the large auditorium and she sang in a rich effortless lyric, receiving tremendous applause. Her

numbers were very well selected and were most favorably received by the large audience which demanded several encores."

Wuppertaler, November 2, commented: "The soloist was Betty Grobel, who gave a surprise because of her lyric soprano voice, mellow, clear and firm, which possesses also rare flexibility. She was especially admirable in the aria from Freischütz in which she displayed artistic temperament. She was also superb in Grieg's Dream and Brahms Sere-

**Schipa for the Colon**

Tito Schipa, lyric tenor of the Chicago Civic Opera Company, sailed on the SS. Augustus recently for Italy where he will



Photo by Bain News Service  
**MR. AND MRS. TITO SCHIPA**  
who sailed recently for Europe.

make a recital tour beginning at Turin, including two appearances in Paris, and closing at Copenhagen.

On June 18 Schipa once more sails for South America to fulfill an opera engagement of fifteen performances at the Colon Theatre, during July and August. This makes Schipa's third consecutive season in the Argentine, where he is immensely popular in both opera and recital. For the latter, and the first time in its history, the Colon Theatre was placed at his disposal.

As Buenos Aires is south of the equator and seasons are reversed, this fails to conflict with the many demands upon Schipa in this country during the musical season, the one just ended having started with his annual engagements in Chicago with the Civic Opera Company, with which he made a coast-to-coast tour lasting until the day before he sailed to meet foreign engagements.

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## Before the New York Public

(Continued from page 12)

soloists listed above, there was Te Ata, an Indian singer, who, with Mrs. Hall, and the composer, assisted the chorus in *The Great Drum* by Cardin. First performances were given a French chorus by Raymond Petit and James P. Dunn's Marquesan Isle, and another novelty was a native African Spiritual, sung to drum accompaniment. Mr. Blank, assisted by the chorus and Miss

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Boekell, sang a new version of Louise Talma's setting of *La Belle sans Merci*.

## Mary Louise Coltrane

In the evening William A. Z. Zerffi presented in recital his artist pupil, Mary Louise Coltrane, soprano, at The Three Arts Club. Miss Coltrane opened her program with compositions by Gampa, Debussy, Rabey and Massenet. The audience, pleased, listened then to her singing of lieder by Schumann and Brahms, an aria from Carmen and songs by Spross, Hageman, Ronald and Gilberte. Gemma W. Zerffi was a skillful accompanist.

## MAY 8

## Elizabeth Duncan School

(See story on another page)

## MAY 9

## Schaeffer's "Two Brothers" Sung

The Freiheit Chorus gave another concert at Carnegie Hall on May 9, at which Jacob Schaeffer's oratorio, *Two Brothers*, was given. As usual, the chorus sang remarkably well, having been splendidly trained by Jacob Schaeffer, who is not only their composer but their conductor, as well as being the conductor of the Freiheit Mandolin Orchestra. This oratorio was given for the first time in New York some two or three years ago with immediate success. It is an important dramatic work and extremely impressive.

The Freiheit Society is a group of proletarians, and these singers deserve immense credit for their accomplishments. They succeed in selling out Carnegie Hall two or three times a year, which in itself is quite an achievement.

## MAY 10

## Durieux Chamber Music

## Ensemble

Following a social cup o' tea at the MacDowell Club, New York, the large company assembled in the hall to hear the Durieux Chamber Music Ensemble, presented by the music committee of the club. It proved to be a program well worth hearing, the ensemble consisting of eleven young women and one man (double bass player.) They began with an enjoyable concerto for strings by John Humphries, a work on Handelian lines in G minor, with solo-bits. A trio in C minor, for piano, violin and cello, by William B. Dinsmore, followed; it had many interesting periods, especially in the second theme of the opening movement, in E flat, marked by original harmonies based on many chromatics. Wolfe Wolfinsohn, violinist, Willem Durieux, cellist, and composer Dinsmore played the work. The program closed with a Ukrainian Suite by Quincy Porter, disciple of Bloch. Mr. Durieux, as conductor of his ensemble showed taste, musicianship and energy.

## Michael Ruggini

The young tenor, whose voice had thrilled his neighbors years ago to the point where they collected sufficient funds to send him abroad for several years' study, proved to those very friends the fruits of his labors with a recital at the Hudson Theatre. For those who had placed their hopes on Mr. Ruggini it must have been a source of considerable pride to find that he is no longer merely a promise but in many ways an accomplishment.

The tenor is first of all blessed with a beautiful, natural quality of voice. It is vibrant in all its registers and especially effective in the lower and middle sections. Mr. Ruggini has his powers under admirable command, and from this fact he gives the impression of being solely occupied with the beauty of his art. Technicalities are past history. A very valuable and effective asset is his messa di voce.

The program listed favorites such as Ah Fuyez from Massenet's *Manon*, Una Furtiva Lagrima from L'Elisir D'Amore and L'Improvviso from Andrea Chenier. Also there was a group featuring Donaudy, Cimara and Calleja and again songs by American and English composers. Besides showing up as a good musician the tenor gave evidence of a real flair for the stage; he has a most genial presence and a sense of the dramatic, assets which make for a colorful personality. Mr. Ruggini will undoubtedly make a real place for himself in the vocal field for he has much to offer. There was a cordial audience.

## Dr. Otto Ehrhardt Scores in Dresden

Dr. Otto Ehrhardt, whose stage direction impressed patrons of the Chicago Opera, now practices his art at the Dresden Opera where he has supervised Palestrina, *Woman Without a Shadow*, *Boheme*, the *Ring* cycle, and *Otello* (Verdi). All have been the subject of high praise from the press and the public regarding the Ehrhardt contributions, which are recognized as the most authoritative of present day demonstrations in their field.

## Riverdale Country School May Festival

## Festival

The Riverdale School, at Riverdale-on-Hudson, has a music department of which it can well be proud, judging by the splendid showing of the students who appeared in a Festival of Music at the Heckscher Theater, New York, on the afternoon of May 8. The program was a decidedly varied one, and was participated in by boys from the lower, middle and upper schools. There was much part singing by the various groups; several numbers by the orchestra; piano, violin and cello solos; as well as piano duets; trios for piano, violin and cello, and one number by a wind instrument quartet. A singing contest was held for the fourth, fifth and sixth grades, the prize for which was a silver loving cup and was awarded to the sixth grade. The program for the Festival was a long one, but the boys acquitted themselves so creditably in their performances that they held the attention of the audience from the start to the finish.

No less a personage than Ernest Hutchison, dean of the Juilliard Foundation, was the commentator. He called attention to the wonderful mental stimulus which such instruction as that given at the Riverdale School is to the student who studies there. He also very aptly pointed out that such a demonstration as given on this occasion proves the fallacy of the old prejudice that music is all very well for girls but rather sissified for boys, the boys giving every evidence that they not only get together and make music and thoroughly enjoy it but also that it is a vital factor in their lives.

Mr. Hutchison paid a fine tribute to Richard McClanahan, the director of the School of Music, who, he said, was responsible for starting the teaching of music at Riverdale School some years ago. The start was a very modest one too, the instruction being confined mostly to piano. Mr. McClanahan, further said Mr. Hutchison, must be very happy over the results accomplished musically since that time. He also emphasized some statements made by Frank S. Hackett, headmaster, namely, that the program presented grew out of the every-day life of the school, and that the underlying purpose of it all was to foster among all boys, not merely among the few who are talented, the spirit of the musical amateur.

Mr. Hutchison was not the only prominent musician on the program, for Mario Chamlee, of the Metropolitan Opera Company, and Ruth Miller (Mrs. Chamlee), formerly of the Metropolitan, each sang several solos. Without fear of contradiction it can be said that it is doubtful whether they ever appeared before a more appreciative audience. The enthusiasm was tremendous. Mr. and Mrs. Chamlee and Mr. Hutchison are especially interested in Riverdale School because of having at one time or another been parents of boys who attended there.

The proceeds of the festival will go toward the expense of accepting an invitation from a number of schools in England to the Riverdale Glee Club to sing and participate in their school life during July of the coming summer.

## Ady Jaspard's Success

NICE.—A triumphal success was recently gained by the young pianist Ady Jaspard, when she played Beethoven's G major concerto at the Palais de la Mediterranee here. Her remarkable technic, brilliant virtuosity, command of expression, and incomparable style, makes her an ideal interpreter of the great genius of Bonn. With such gifts she is assured of a brilliant future, which, incidentally no less a personage than Paderewski has predicted for her.

## Werrenrath to Present Chadwick Work

The National Oratorio Society, Reinhard Werrenrath, conductor, will broadcast the first part of George W. Chadwick's Judith over Station WEAF tomorrow (May 17). This is in honor of the memory of Mr. Chadwick, who died last month. The regular weekly broadcast of this chorus was

suspended last Sunday (May 10), but will be resumed May 17. The hour is from 1 to 2 p.m.

## Stratton Under Friedberg Management

Charles Stratton, concert and oratorio tenor, has recently come under the exclusive



CHARLES STRATTON

management of Annie Friedberg. Mr. Stratton, who has appeared with many of America's leading symphony orchestras in Beethoven's Ninth Symphony and other choral works, will start his season early next fall and will tour Canada and the middle west.

## Frieda Klink Sings at Astor Hotel

Frieda Klink, as guest of honor, sang at the Astor Hotel, New York, on May 4 at a banquet given by the American Legion to the Veterans of the Central Powers. Miss Klink offered some German Lieder and English songs. Her accompanist was Edith Henry.

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## The Miami Symphony Season in Retrospect

MIAMI.—The University of Miami Symphony Orchestra, Arnold Volpe conductor, ended its fifth season on Easter Sunday with a concert that called forth an enthusiastic demonstration of appreciation at its close.



ARNOLD VOLPE

The large audience arose en masse, and cries of "bravo" and "Volpe, Volpe," filled the air. During the past winter this young orchestra, which has been so wonderfully moulded by Mr. Volpe from raw material into a truly artistic body, has given eight subscription concerts and one special concert in honor of the convention of music clubs of Florida held in Miami the last week of March. The regular concerts have been given on alternate Sunday afternoons in Orchestra Hall, Miami High School, before audiences that numbered each time between 1,200 and 1,300 people.

The symphonies given during the season were: Symphony No. 6 (Pathétique), Tchaikovsky, twice; Symphony in G major, Haydn; From the New World, Dvorak (also given at the special concert); Symphony in D minor, Caesar Franck; The Unfinished, Schubert; Symphony No. 5, Beethoven. Among other important orchestral compositions produced were: Praeclaudum, Choral and Fugue, Bach; Tone Poem, King David, W. S. Sterling (of the University of Miami); Peer Gynt Suite, Grieg;

Tone Poem, Finlandia, Sibelius; Nutcracker Suite, Tchaikovsky; Symphonic Poem, Les Preludes, Liszt; Symphonic Suite, Scheherazade, Rimsky-Korsakoff; also many of the leading overtures and shorter classics.

Noted artists who appeared at these concerts as soloists were: Sol Nemkovsky, George Morgan, Mana-Zucca, Nina Koshetz, Cameron McLean, Hannah Spiro Asher, Naoum Blinder, Julian DeGray, Helen Flanagan and Serge Borowski.

This is a worthy record for a young orchestra that has come through as many struggles and had as many adversities with which to contend as has this one. To Bertha Foster, dean of the school of music of the University of Miami, belongs the credit for first promoting the idea of a symphony orchestra for Miami. She engaged Arnold Volpe whom she knew to be a conductor of international note, to come to Miami and organize the work.

The enthusiastic demonstration of approval by the audience at the close of the last concert of the season showed that Miamians are truly appreciative of all efforts made to give this city a symphony orchestra of the highest standards.

J.

### Weinrich Concludes Bach Recitals

The last pair of organ recitals by Carl Weinrich, devoted to Bach's music, at the Church of the Holy Communion, New York, was attended by the largest audience of the year. Several attendants said they regularly heard both Sunday and Monday programs, and others quoted themselves as much benefited by the music. These hearers came from near and far, including Long Island and New Jersey; they will have opportunity in October to hear similar programs. The last two programs were notable for the performance of the Dorian Toccata and Fugue and the Quadruple Fugue (unfinished) from Bach's last earthly work; it stops on the notes B-A-C-H.

The choir of the church has been most faithful in their attendance, many anthems of the XVI Century and Bach works having been sung.

### Goldman Band Program Schedules Available

Because of the ever-increasing audiences from season to season which attend the concerts played by Edwin Franko Goldman and his famous band, it has been necessary to enlarge the seating capacity on the Mall in Central Park as well as on the Campus at New York University. Commissioner of Parks Walter R. Herrick has promised to provide as many additional benches as necessary for the Central Park Concerts.

The concerts this year, which are to be known as The Daniel Guggenheim Memorial Concerts, and which are the gift of The Daniel and Florence Guggenheim Foundation, will be given on a larger scale

than ever before. The Goldman Band, under the direction of Edwin Franko Goldman, is busy at work preparing many novelties. The band will play a few out of town concerts before starting its season in New York.

Thousands of people have already written for the advance program schedules which may be had free upon written request to The Goldman Band, 194 Riverside Drive, the only requirement being that a self-addressed, stamped envelope be enclosed.

### Elizabeth Hippel Scores Success

One of the most brilliant and successful piano recitals given this winter in Philadelphia took place on April 21 in the concert hall of the New Century Club, when



ELIZABETH HIPPLE

Elizabeth Hippel, artist-pupil and assistant of Alberto Jonás, appeared in a well-chosen program, well calculated to display her many-sided artistic gifts.

The first number, the Impromptu in A flat major of Schubert, showed the pretty and magnetic young pianist to be the possessor of a tone of great beauty which she knows how to diversify in the most subtle and effective manner. This was followed by the Schubert Impromptu in F minor, seldom heard in concert, which is strange, for it is a sparkling, effective piece requiring great brilliancy and virtuosity in scale-playing. It was performed with a sweeping, iridescent technic. Then came the Appassionata Sonata of Beethoven, and it was a profound surprise to see so young a girl evidence such depth of feeling and breadth of understanding in the presentation of this

undying work. Technically it was played with masterful ease and forcefulness. Miss Hippel never "pounds," yet the strength and power which this slip of a girl displays without any apparent effort puzzled every auditor.

With the performance of the C sharp minor Etude and the C sharp Minor Scherzo of Chopin the concert gave rise to a height of pianistic virtuosity. Depth of feeling, gift of expression, command of dynamics and an ever brilliant technic, these were all in evidence. It was, however, with the concluding number, the Concerto in A minor by Paderewski, accompanied on a second piano by Alberto Jonás, that Elizabeth Hippel reached the climax of the evening. This beautiful, romantic concerto, one of the finest written in modern times, was played—there is only one word for it—masterfully. It evoked a storm of applause which could be stilled only by repeated recalls and by adding two encores to the program, Romance and Toccata, both by Alberto Jonás. Elizabeth Hippel seems destined to become a highly successful virtuosa.

### Caroline Beeson Fry Studio Notes

Louise Conklin, contralto, sang the solo part in the Spinning Chorus, from Wagner's Flying Dutchman, with the Barnard College Glee Club and orchestra at their concert in the McMillan Theater at Columbia University.

Margaret Conant Hal, soprano, was a soloist at the concert given by the Women's University Glee Club at Town Hall on May 7.

Elizabeth White Hunnewell and Norman Gerhard were the soloists when the Ridgeview Choir of White Plains broadcast recently from WEAF.

### Edna Nitkins Wins Mason & Hamlin Prize

The twenty-second annual competition at the New England Conservatory of Music for the Mason & Hamlin prize was awarded to Edna Ida Nitkins, who was presented with a grand piano. The judges were Koussevitzky, Harold Bauer and Josef Lhevinne. Honorable mention was given to Carl Charles Feldman. As a result of this award, Miss Nitkins received from Koussevitzky an invitation to play with the Boston Symphony at one of its concerts next season.

### John Charles Thomas Reengaged by Philadelphia Grand Opera Company

John Charles Thomas, who has appeared with the Philadelphia Grand Opera Company during the past two seasons, has been reengaged. He has also been reengaged by the Chicago Civic Opera Company, and will divide his time between his appearances in Chicago and Philadelphia. He will also give many recitals.

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# THE PIANO

## and Other Musical Instruments

William Geppert

One of the most interesting phases of the piano business at the present time is that of bringing the upright into recognition. The grand has submerged the upright. Generally speaking, the upright had practically passed out, much as had the old square.

Manufacturers have been considering the possibilities of the upright, and some startling designs have been produced within the past two years along lines to attract the public to the upright. Our modern homes are bereft of large rooms. In modern architecture the apartment houses are all brought within narrow limits as to the size of rooms, and a living room today eleven by twenty, or even less, does not permit of a grand piano of any size, although it has been advertised that the grand piano within the five-foot limit did not take up any more room than the upright.

Anyone who has endeavored to work this out has found that the placing of a grand piano in a room of limited space requires some ingenuity with the other furniture that is necessary, although a grand piano, a table and three or four chairs will make a presentable appearance in the smaller living room.

It is not the design of the upright piano, the smallness of it or the largeness of it, that has caused the lack of production. The main fault lies with the salesmen. If the salesmen would but try to sell upright pianos they would find that a surprisingly large number of uprights can be sold. The uprights can not sell themselves, and therefore if one studies the situation he will come to the same conclusion as has the writer, that it is the fault of the salesmen themselves that the upright pianos are not being sold. Where tests have been made in this direction it has been found that if the prospective buyer is first approached through the upright piano and the prospect is able to buy a grand, then it is easy to switch. If, however, the grand is talked first, it is mighty hard to turn the attention of a prospective customer to the upright.

It is admitted that the grand form is more alluring, and the prospective customer is easily attracted to the grand form; yet even under ordinary circumstances there are good chances of selling an upright when a prospective customer would decline the purchase often for the reason that the grand could not be placed in the home to the advantage of the seeker of a new piano. If dealers and salesmen would but turn their attention to the possibilities of the upright piano, then certainly it can be said that the result would be sales.

How many salesmen, however, study the upright piano? How many dealers carry a selection of upright pianos? It costs probably as much to manufacture one of the dinky small pianos that have been turned out as it does to build one of the medium sized uprights that are high enough to fit well with other furniture. The sixty-five note pianos that have appeared have been, at least by one manufacturer, made to look something like a piano and not like a music box. That manufacturer has found a sale for the larger cases surrounding a sixty-five note piano which can be sold within the buying power of those who have been led to the purchase of the upright.

Prices in radios have become so low that it is possible for one family to be able to purchase a piano and have a piano and radio for what the cost of the radio was two years ago. The midget radio which is being sold at about \$70 is attracting much attention.

tion and is affecting the sale of the larger radios at \$150 and \$200.

A medium-sized upright piano is easy to sell at the present time. Let the dealers turn their attention to this fact and instruct their salesmen to try to sell upright pianos, and they will be sold to many people who are not able to purchase grand pianos even at or near \$350. There are some beautiful designs being manufactured at the present time in the upright form that the presence of the radio does not prevent the having of a piano in the house.

This is worth looking into. Much business is being lost simply because salesmen will not talk uprights, but hang on to the grands, and through this lose business that would make the dealer feel as if the old times were coming back.

### Building to the Piano

There are few who really know the work that is being done to attract the attention of the public to the piano. The Bureau for the Advancement of Music is doing great work in this direction. Musicians are being asked to help in this work, and as an example of what is being done, the following bulletin from the National Bureau for the Advancement of Music in New York City is illuminating as showing the work that has been done and is being done at the present time. It is but a report of the work of a representative of the Bureau for the Advancement of Music, and indicates the ground that is being covered, and how. The report in part is as follows:

### The Upright Piano

Along with her usual mission of carrying the news for piano class work the public school teachers and the private teachers on a recent and western trip, Ella H. Mason, the piano class specialist of the National Bureau for the Advancement of Music, added a new project—telling teachers about the radio piano lessons, "Keys to Happiness."

On April 12 Miss Mason left New York to attend the North Central Section of the Music Supervisors National Conference at Des Moines, Iowa, from April 14 to 16. She then went to Kansas City to address a meeting of the Kansas City piano teachers on April 21. From Kansas City she went to Chicago to make some important contacts. She returned to New York on April 24, and in the evening spoke at a demonstration of the piano class work being carried on by a colored teacher in several of the public schools in the city. The following day she left for Pawtucket to address the Blackstone Valley Music Teachers' Association.

### Chicago, Ill.

On April 22, Miss Mason stopped off in Chicago and made several trade contacts and studied the promotional work being undertaken by different concerns. One music house in that city told about a most comprehensive program which they are carrying on to promote musical advancement, consisting of free club lectures, recitals, concerts, etc.

### Future Plans for Work in the Field

Plans for travel in May consist of an engagement with the Parent-Teachers Association in

Pontiac, Michigan, attendance at the Convention of the State Federation of Music Clubs in Louisville, Kentucky, from May 6 to 8, and speaking engagements at four or five sectional conferences of the Music Teachers Associations of Kentucky.

Miss Mason also visited Des Moines, Iowa, New York, and Pawtucket, R. I.

### Turn of the Tide

In the April issue of "The Music Dealer," published in London, there is an editorial which applies to conditions in this country. Those piano men and musicians who are so eternally pessimistic as to the "hard times" can read this and turn their faces toward Chicago in June when the National association meets there.

If the turn has come in England, certain it is that we in the United States should take heart and realize that the turn has come here, but there must be followed just what the London "Music Dealer" advocates. Every dealer who is able should be present at the next annual meeting of the National Association. As a matter of course, it can not be expected that as many dealers will be present as in the past or in "the good old days" when pianos practically sold themselves. There are probably about one-third as many dealers now as before the hard times came, yet it is of as much importance now for the lesser number of dealers to get together and obviate the competition of unethical character, which can be reached only through a national organization. The London paper says:

"Without undue optimism we can claim that business generally—and in the Music Trade—is on the turn. There are many indications that the bottom of depression has been reached and passed. During the period of depression many old, as well as new-established, businesses have had to consult their creditors and in many cases it has been found possible, after careful examination, to re-organize. Re-organization, however, has meant the pruning of much dead wood. Which brings us to a point which vitally concerns the retail Music Trade. The retail trade has too long been wallowing in the mire of apathy and badly needs stirring up."

"At the risk of repeating ourselves we emphasize the necessity for one central organization to handle all matters which affect Music, Gramophone (and Radio) Dealers. No other body can effectively deal with such matters, and the sooner the Trade realize it the better. We admit there are difficulties which may prevent the immediate incorporation of Dealers' Associations into one body, but these difficulties are not insurmountable."

"Our message this month is 'Organize.' Organize against encroachment upon the Trade from without, against unfair practices within; organize for better service to the public; organize against abuse of professional privileges; organize for a better spirit of friendly co-operation among Dealers."

"Yes, our readers will say, but how shall we organize? To which we reply 'get inside your appropriate Association.' The greater the membership of your efficient Trade Association the greater the chance of organization for good; the greater the number remaining aloof the less the possibility for working for good. It is of no use to sit on the fence watching the efforts of the various Committees to right the many wrongs and then to grumble at the lack of

progress. No, that will not do! The battle is to the strong, and if you want—really and truly want—to see your Trade benefited, it is your duty to come off the fence, take off your coat and join in. Your bit may not be much, but every little helps."

"Let, therefore, every Dealer carefully study the position today and ask his conscience whether he is doing the right thing. If he faces facts he must see that membership of his Trade Association is absolutely essential to him and the successful conducting of his business. The Associations, having thus secured an increase in membership, will be able to move forward on appropriate lines, and we are certain they will find those lines converging and that before long various bodies will agree to some form of amalgamation or affiliation which will place the retail trade on a better footing than it has hitherto enjoyed."

There are many of us in this country who object to accepting advice from foreign countries. It must be remembered, however, that the foreign countries have been passing through the same crisis that this country has, and if England gives indication that there has come a "turn in the tide," then must we brace up and accept the fact that we are coming to the turning of the tide.

The production of pianos is gradually growing, and one manufacturer has given out the information that his production has increased so far this year 70 per cent over that of a year ago. The writer believes that this is true. If one manufacturer can make such a showing and other manufacturers admit that their production is increasing, then it must be expected that those who work can sell pianos. If they can not sell grand pianos let them sell upright pianos. Let the dealers and their salesmen combine with the efforts of the manufacturers.

The manufacturers and the dealers will meet in Chicago in June, and when they get there let them attend to business and not to having a good time. If they bring themselves to the facing of the situation "as is," will have open discussions, there will be much good achieved.

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MAURICE DUMESNIL

French pianist, shown at the historic piano of Chopin, on which he played seventy concerts in America in 1927-28. These concerts were given for the benefit of Franco-American charitable associations, presided over by Monsieur Isidor Philipp. Mr. Dumesnil is said to be the only artist who was ever permitted to tour with this priceless instrument.



ELISABETH SCHUMANN,

noted lieder singer, and her husband Carl Alwin, who will tour America next season under the direction of the Metropolitan Musical Bureau. Mme. Schumann is leading lyric soprano of the Vienna Staatsoper, where Dr. Alwin occupies the post of musical director.



CHARLES COOPER, PIANIST, AND HERMAN KAPLAN, VIOLINIST, both of whom are faculty members this summer of the Austro-American Conservatory, Mondsee, Austria. Mr. Cooper is a professor at Peabody Institute, Baltimore, Mr. Kaplan, at Scharwenka Conservatory, Berlin. Both are well known as concert artists.



WILLIAM SIMMONS,

baritone, who appeared last month with the Philadelphia Orchestra as one of the soloists in the American premiere of Kurt Weill's *Vight of Lindbergh*, Leopold Stokowski conducting. Performances were given in Philadelphia, April 4 and 6, and on the intervening date Mr. Stokowski broadcast the work on the Philco Hour. This is Mr. Simmons' sixth season of radio singing, as he has appeared for five years on the Atwater Kent Hour.



MRS. ARTHUR HOLMES MORSE,

national executive chairman of the National Federation of Music Clubs' young artists' contests. Mrs. Morse is engaged in the colossal task of staging the national contests which take place in San Francisco this summer at the Biennial Congress, beginning June 20. The artist chairmen who have chosen the material for these contests are: voice, Louise Homer; organ, Wallace Goodrich; piano, Ossip Gabrilowitsch; violin, Albert Spalding, and cello, Felix Salmond.



CHARLES A. SINK,

president of the School of Music of the University of Michigan, who recently gave an address in Detroit before the Michigan Federation of Music Clubs and the Sixteen Federated Music Clubs of Detroit. In his address Mr. Sink discussed the development of music in schools and colleges and deplored the criticisms which have been made of school and college music in America. Mr. Sink expressed his opinion that music at present has an important place in the curriculum, although he does not deny that there is still progress to be made. He cited the University of Michigan as an educational institution properly interested in music and music appreciation, and gave impressive statistics to support his statements. (Maedel photo)



MISCHA LEVITZKI,

on board the S.S. Matsonia in Honolulu Harbor, en route to Australia. The pianist is pictured to use a sextant.

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